GO FIGURE
The strange world of Dapol

BBC

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DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

SEASON 24 BOX SET
disc-by-disc guide

HOT DESKING
Inside the *Doctor Who* production office

PLAYING WITH FIRE

Unlocking the Seventh Doctor's secrets

ISSUE 565
JULY 2021

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BBC
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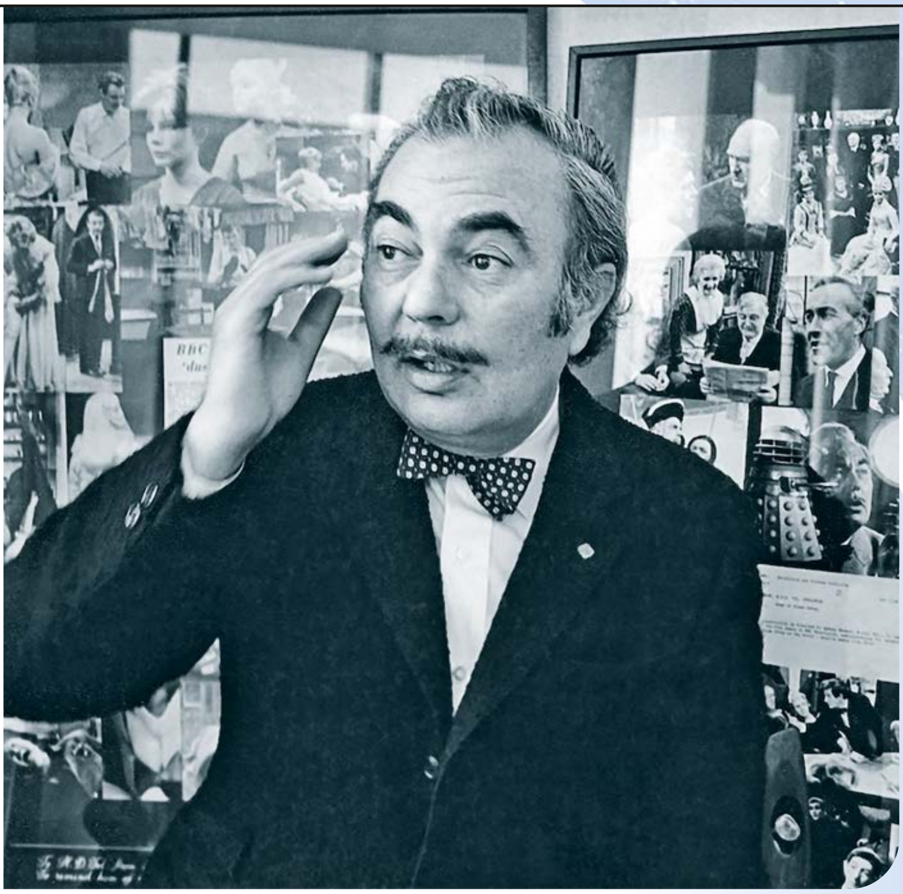
Welcome

Many of the articles that have appeared in **Doctor Who Magazine** over the last few years have reflected my interest in social history. In particular, I've always been fascinated by the way the series adopts contemporary trends and effortlessly absorbs them into its unique format.

It's been this way since day one. The series' co-creator, Sydney Newman (right), was renowned for his efforts to bring kitchen-sink realism to the BBC. I believe that *Doctor Who*'s first episode, *An Unearthly Child*, owes a conspicuous debt to the New Wave of British cinema that Newman admired so much. More than 50 years later, the casting of a female Doctor was similarly representative of the way television drama was evolving. *Doctor Who* may have created something of a cultural bubble, but it's never been created in a cultural *vacuum*.

I have a kindred spirit in writer and presenter Samira Ahmed, who shares my interest in the way *Doctor Who* is influenced by – and has influenced – the people in its orbit. Samira is a good friend of **DWM** and the comments she makes as part of its independent editorial review board are always welcome.



In May, Samira was a guest on Channel 4's *Countdown* (below), where she spent several minutes singing the magazine's praises. The show's host, Nick Hewer, seemed intrigued by this diversion into the space-time continuum, and everyone on the **DWM** team was delighted to hear the magazine's research compared to "the archaeology of digging up old Anglo-Saxon hoards and reconstructing a ship". Most of all, however, we were flattered when Samira expressed the opinion that the magazine had been "a comfort through lockdown for a lot of people". If anyone's been prompted to pick up a copy of **DWM** for the first time since hearing this endorsement, then welcome aboard!

In the following pages we continue to explore the show's place in social history. You may not be familiar with Margaret Toley and Kate Easteal, but both had important roles in the 'engine room' of *Doctor Who* at different times. Their memories of working alongside the show's producers and script editors reveal much about an office culture that I suspect has all but vanished.

Next issue there'll be more archaeology, as Simon Guerrier, Gavin Rymill and Rhys Williams take us back to 1966 and the studio floor of *The Tenth Planet*, casting new light on the sorely missed Episode 4. Elsewhere, we'll be bringing our coverage of *Doctor Who* right up to date as Jodie Whittaker and Mandip Gill answer some of the questions recently submitted by readers. You'll be able to see if yours is in there on 24 June. Until then, take care.

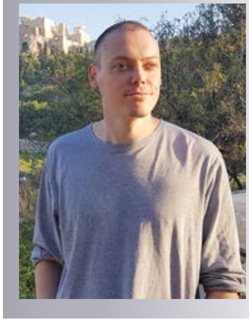
Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Richard Latto

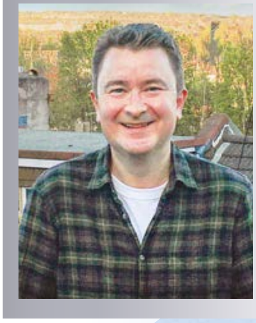
Richard is a BBC producer and presenter. He's co-produced the forthcoming Season 24 documentary *Here's to the Future*, which involved watching an extraordinary amount of footage from the original studio and location recordings. On page 12 he explains what it's like to still see Tetraps when his eyes are closed.

Oliver Wake



Oliver is fascinated by classic television drama and particularly enjoys the black-and-white episodes of *Doctor Who*. On page 44 he pays tribute to the late Frank Cox, who directed William Hartnell's Doctor before embarking on a career that would include such diverse series as *Doomwatch*, *Take the High Road* and *EastEnders*.

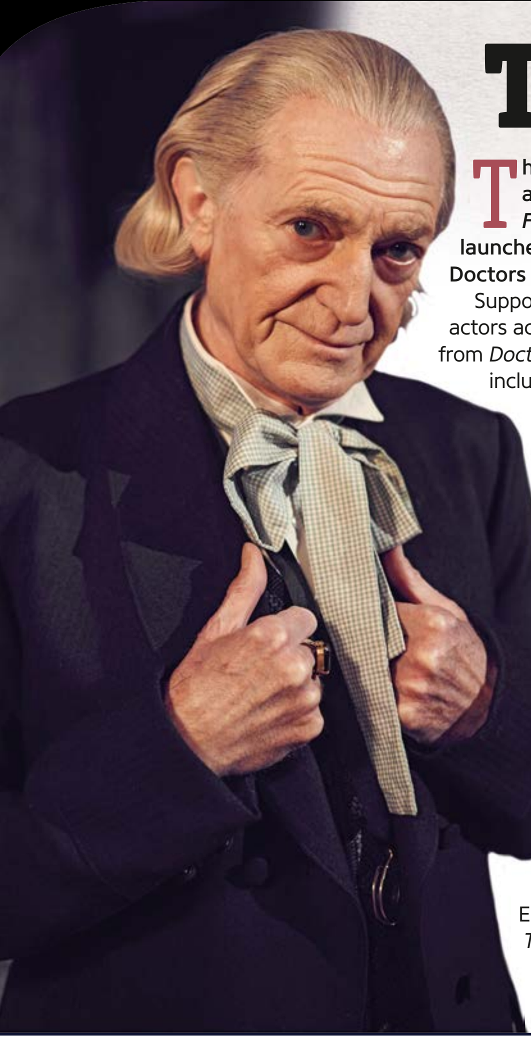
Jonathan Helm



Following his articles in the 1965 and 1975 issues of the *Chronicles* bookazine, Jonathan continues his research into the history of *Doctor Who*'s visual effects. On page 24 he tracks down members of the team who ushered in a new era with their groundbreaking contributions to Sylvester McCoy's first season.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...



Time Fracture

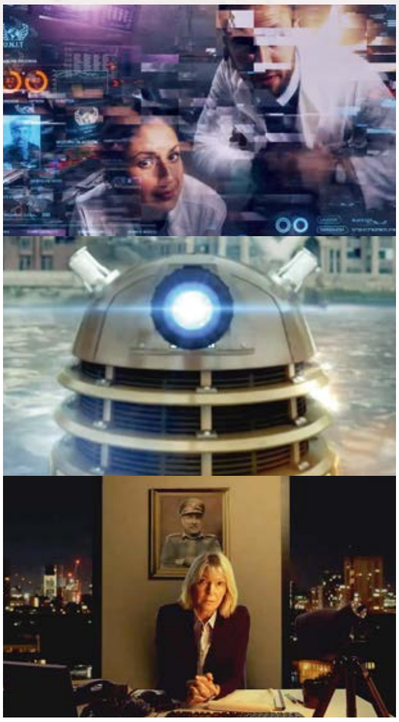
The immersive theatrical adventure *Time Fracture* has now launched, and features all the Doctors in one, epic storyline.

Supporting a cast of 42 live actors across 17 different worlds from *Doctor Who*, *Time Fracture* includes pre-recorded cameos from Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, Fugitive Doctor Jo Martin and current Doctor Jodie Whittaker. David Bradley reprises the role of the First Doctor and Michael Troughton provides the voice for his father Patrick Troughton's Second Doctor. Jacob Dudman takes on the Ninth, Tenth and Eleventh Doctors, with *Time Fracture* writer Daniel Dingsdale voicing the Twelfth.

Alongside the Doctors, UNIT features too, with Jemma Redgrave's Kate Stewart on video and Jon Culshaw playing the Brigadier on audio. Nicholas Briggs performs the voices of the Daleks and Cybermen, who are included alongside the Weeping Angels. Additional voice talent provided by the team at Big Finish includes Jonathon Carley as the War Doctor and Tim Treloar as the Third Doctor.

Original costumes and props from the TV series also feature in the production, sourced from the *Doctor Who* props store in Cardiff.

Time Fracture is running now from Tuesdays to Sundays at 6.00pm, 6.45pm and 7.30pm, with matinées on Wednesdays, Saturdays and Sundays. For information on ticket prices and booking visit *immersivedoctorwho.com*



◄ David Bradley as the Doctor in *An Adventure in Space and Time* (2013).

▲ *Time Fracture* includes scenes with Daleks and Kate Stewart (Jemma Redgrave).

Adventures in 2022

Throughout 2022, Big Finish will be releasing new box sets of audio adventures from each of the first eight Doctors.

The First and Second Doctor will have one box set each, while the Third, Fourth, Fifth, Sixth, Seventh and Eighth Doctors will have two each. The box sets scheduled for release across the year are:

- *The First Doctor Adventures*: TBA
- *The Second Doctor Adventures: Beyond War Games*
- *The Third Doctor Adventures*: TBA – Volumes 1 & 2
- *The Fourth Doctor Adventures: Series 11* – Volumes 1 & 2
- *The Fifth Doctor Adventures – Volumes 1 & 2* of the anniversary release *Forty*
- *The Sixth Doctor Adventures*: TBA – Volumes 1 & 2
- *The Seventh Doctor Adventures*: TBA – Volumes 1 & 2
- *The Eighth Doctor Adventures*: TBA – Volumes 1 & 2

"This is a real opening up of our various Doctors' adventures," says Big Finish's creative director, Nicholas Briggs. "They all now have their own individual series, just as it should be! There are some great new adventures on the way – I'm particularly excited by what we'll be doing with new *First*, *Second* and *Third Doctor Adventures*. We're aiming to take them into brand-new territory, while also giving them a fully era-authentic feel."

Senior producer David Richardson adds: "It's been so exciting to see all of the plans and ideas that have been circulating for this epic launch of the Doctor box sets in 2022. The 'classic' Doctors continue to forge ahead in thrilling new directions, and doing so with that fine balancing act of authenticity and originality."

Each individual release is available at a preorder price of £19.99 on CD and £16.99 as a digital download, except *The Fourth Doctor Adventures*, which are priced £24.99 on CD and £19.99 to download. You can pre-order a bundle of every release for £274 on CD and £237 to download. For more information visit *bigfinish.com*

BBC
DOCTOR WHO
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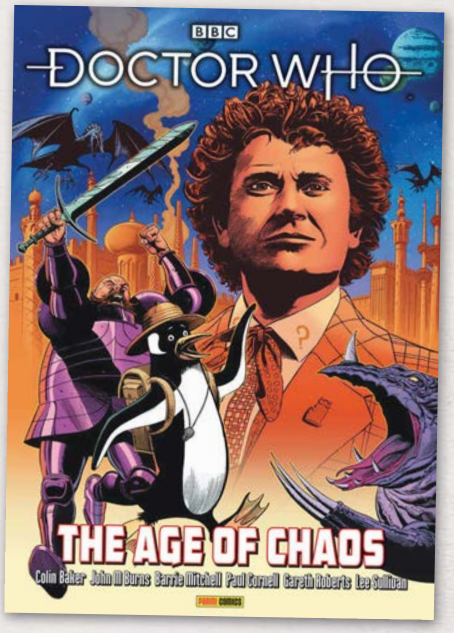
The Age of Chaos


BBC
DOCTOR WHO
THE AGE OF CHAOS
Colin Baker John M Burns Barrie Mitchell Paul Cornell Gareth Roberts Lee Sullivan
PANINI COMICS

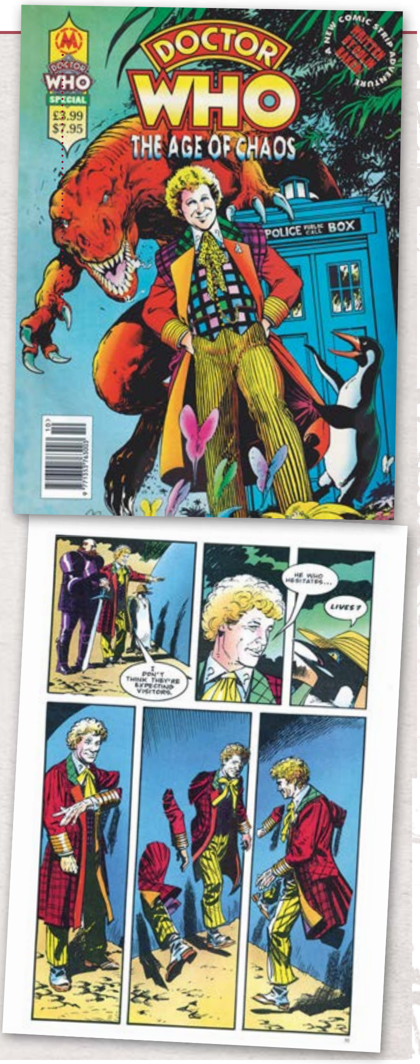
The cover for the 2021 edition of *The Age of Chaos*, with art by David Roach and colours by James Offredi.

***The Age of Chaos* – a Sixth Doctor comic-strip adventure written by Colin Baker and first published by Doctor Who Magazine in 1994 – is to be reprinted as part of a new comics collection from Panini.**

Edited by Gary Russell – with art by John M Burns and Barrie Mitchell, and colours by Steve Whitaker – *The Age of Chaos* was intended to be published as a four-issue series in 1993. Production delays meant it was eventually released in one edition in October 1994, featuring a cover by Alan Davis. It's notable for being the first *Doctor Who* comic story originally produced in full colour by Marvel UK, pre-dating the advent of colour in the main **DWM** comic strip by almost seven years. The story loosely follows on from the Sixth Doctor's final TV adventures in *The Trial of a Time Lord* (1996) and features Frobisher, his shapeshifting companion from the **DWM** comic strip.

As well as *The Age of Chaos*, the new collection includes comic strips featuring other Doctors: *The Last Word* (a Seventh Doctor adventure celebrating the tenth anniversary of the Virgin *New Adventures* novels, written by Gareth Roberts with art by Lee Sullivan, first published in **DWM** 305); *Under Pressure* (by Dan Abnett, drawn by Vincent Danks and inked by Cam Smith, featuring the Sea Devils plus the Third and Fourth Doctors, from the *1993 Doctor Who Yearbook*); and a Seventh Doctor versus Daleks story, *Metamorphosis* (by Paul Cornell, with art by Lee Sullivan, also from the *1993 Doctor Who Yearbook*).

The Age of Chaos is scheduled for publication on 1 July priced £16.99 with a brand-new cover by David Roach, and will be available from *panini.co.uk* and other retailers.



The original 1994 edition of *The Age of Chaos*, and a page from the story. Art by John M Burns and Barrie Mitchell, with colours by Steve Whitaker.

Delia Drama

An award-winning drama about the life and creative output of Delia Derbyshire, composer and musician, is now available to view on BBC iPlayer.

Delia Derbyshire is best known for the original arrangement of the *Doctor Who* theme tune, which was composed by Ron Grainer in 1963. Today, she is regarded as one of the pioneers of electronic music. This new biopic of her life, *Delia Derbyshire: The Myths and the Legendary Tapes*, is written and directed by Caroline Catz, who also plays Delia. It premiered at the BFI London Film Festival 2018 to great acclaim and was first broadcast on BBC Four as part of the long-running arts series *Arena* on 16 May 2021.

Delia's story is told through two archives: the first, a collection of lost works, 267 reels of quarter-inch magnetic tape recordings of Delia's work found in her attic after her death; the other, her school books, paintings and keepsakes, discovered in her childhood bedroom.

"[The film] is an unconventional portrait of an unconventional British electronic music pioneer," said Caroline, speaking to *deliaderbyshireday.com* in 2018. "It explores the idea that this extraordinary composer lived outside of time and space as other people experience it. The film unveils the legends and truths surrounding Delia Derbyshire through a fantasy tale of Delia as a time traveller, when she arrives in the present with a collection of objects, sounds and memories from her past with which to tell her story."

UK viewers can watch *Delia Derbyshire: The Myths and the Legendary Tapes* on BBC iPlayer at *tinyurl.com/DeliaDrama*

Cosey Fanni Tutti has provided a new score based on Delia's music.

Caroline Catz stars as the pioneering composer in *Delia Derbyshire: The Myths and the Legendary Tapes*.

Dick (Zachary Hart), a Radiophonic Workshop technician, helps Delia manipulate tape.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Mk 3 Dalek by Jack Hainsworth.

Last issue, **Doctor Who Magazine** celebrated 25 years of Paul McGann as the Doctor. Here are some of your memories of the 1996 TV movie and the subsequent Eighth Doctor spin-off releases...

AFTER EIGHT

DAVID COLE EMAIL

Has it really been 25 years? I was ten and had vague memories of McCoy, the odd Pertwee repeat and *30 Years in the TARDIS,* but the TV movie was my first real introduction to *Doctor Who* at an age when I could appreciate it. I'd been aware that many actors had played the Doctor but hadn't known about regeneration (instead assuming that there was a James Bond-style continuity reboot every few years), so I was a bit confused when Sylvester was still the Doctor at the beginning.

Daniel Clements' son Finn meets Paul McGann.

I recall the movie being as big a deal as the show's later revival at the time, in terms of hype and publicity. I loved that story, and for me *Doctor Who* came back in 2001 when Paul McGann joined Big Finish. Here's to – hopefully – another 25 years of adventures to match the heights of audio stories like 2002's *The Chimes of Midnight*.

STAR LETTER

PETER MILES EMAIL

The Doctor (Paul McGann) in a disturbing scene from the 1996 TV movie.

Watching the 1996 TV movie and seeing the Doctor struggling in the back seat of a car, pulling a wire out of his bleeding chest, is a memory that haunted my young nightmares for years. But as an adult, Paul McGann is my favourite Doctor. That's the delight of the TV movie: that grim scene is quickly washed away because McGann's Doctor is effervescent, full of delight and sees the world around him with such romance. To see him return in 2013 in *The Night of the Doctor* was like being reacquainted with an old friend that I never knew I missed. And now that it's been 25 years, I think it's about time I work my way through the Big Finish catalogue. Thank you for the nightmares, Paul.

Peter's letter wins him a CD copy of *Stranded 2*, a new box set of adventures starring Paul McGann as the Eighth Doctor. It's available now from *bigfinish.com* priced £34.99 as a CD box set or £29.99 to download.

BBC
DOCTOR WHO
STRANDED 2

IAN ROBINSON LANCASHIRE

I worked at Tesco in 1996 and was so excited about the TV movie that I arranged to collect a copy of the video as soon as stock arrived in store, which meant I got to watch it really early. I quite enjoyed it, but when the episode aired on BBC1 the following week my manager asked if I wanted my money back!

I then went on to read – and thoroughly enjoy – all the BBC Books adventures until the TV series came back properly. Weird to think that by 2005 *Doctor Who* had existed for half my life, mainly as a book series starring Paul McGann. As much as I love the TV series, that might always be my favourite period of *Doctor Who*.

PHIL HAWKINS EMAIL

It was the TV movie that made me feel for the first time that *Doctor Who* was a show I could really get into. And then came the crushing disappointment that the one movie was all we were getting. It'd be a few years before I discovered the BBC Books continuation of the Eighth Doctor adventures and a few more before the Big Finish audios came to my attention. But once they did there was no going back. The Eighth Doctor dominates my shelves to this day. He is the only Doctor for whom I make sure I buy every Big Finish release. I hope the other Doctors don't feel left out. I love them too, of course. Just not quite in the same way.

GRANT SMITH EMAIL

27 May 1996 is the day I became a *Doctor Who* fan. As the Eighth Doctor was born, I had a new hero to look up to. A man who solved his problems and confounded his enemies with his intelligence and his wits, and who seemed to be the best of friends with all manner of people through history – be they great artists and scientists, or security guards and street thieves. It's often the case that your first Doctor is your favourite. And I can safely say that the Eighth Doctor is still firmly my favourite after a quarter of a century.

VANESSA BODY EMAIL

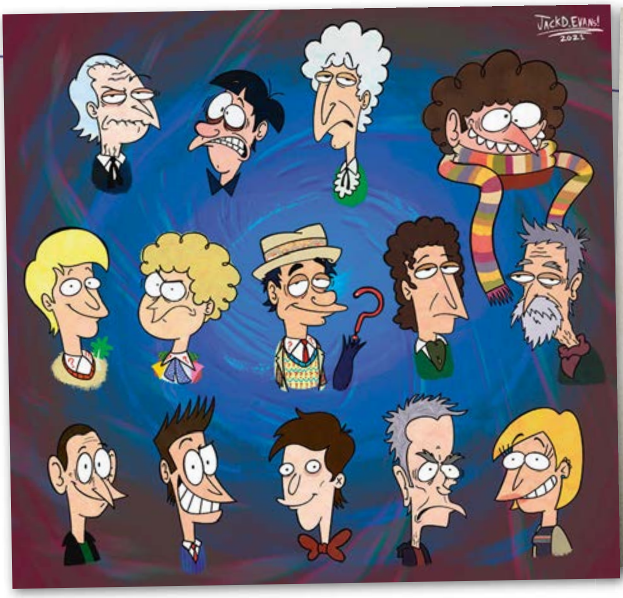
I was at a convention just prior to the TV movie being released. [Producer] Philip Segal was a guest. My abiding memory of that weekend was standing at the back of a packed hall, amid all the excitement of the first new *Who* for a number of years, and hearing the theme tune played for the first time.

SPENCER CLAYTON EMAIL

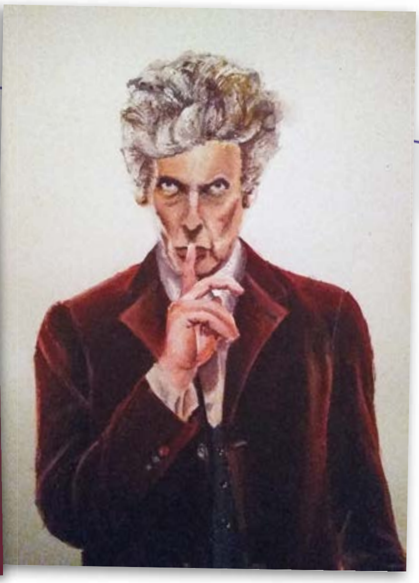
I remember watching a video of the TV movie in a darkened room before the rest of (most of) the world as my friend, Paul, had queued up to get a copy.

Wow! Amazing! The Master, Daleks, Time Lords, the sonic screwdriver, Sylvester McCoy. This is definitely going to get a series! Watched it again. Yeah, it's still great... shame about the Daleks, TARDIS, the cloaking device, being half-human, kissing girls, but it will get a series, it must... And then nothing. The disappointment. The rather marvellous TV movie is of its time, but what a great time.

The Parting of the Ways by Ross Paul Muscroft.


JACK D. EVANS!
2021

Jack D Evans' caricatures of the Doctors.



Daniel Brown's painting of the Twelfth Doctor.

DAN COOPER EMAIL
I'm a child of the 'wilderness years' [from 1990-2004, during which there was no new series of *Doctor Who*], and so at the time 'new' episodes took the form of the novels. The finest surely has to be *Interference* [written by Lawrence Miles and published by BBC Books in 1999]. Two big books, bursting with ideas, breathtaking moments and a defining image of the Eighth Doctor: escaping his prison cell with temporal mathematics scrawled on the wall in his own blood. Gruesome, baroque, artful and inspired – it's a moment I've never been able to shake.

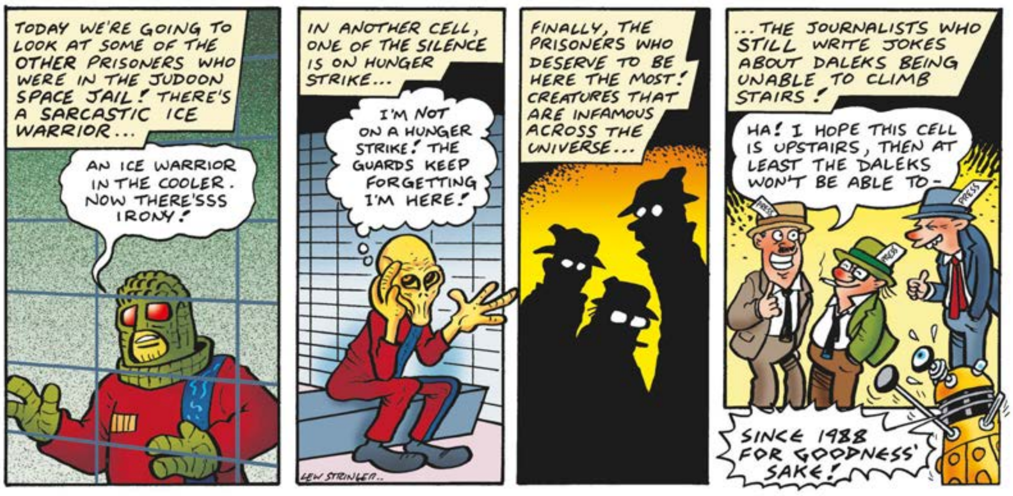
BEN SWITHEN EMAIL
For me, the Eighth Doctor comic strip *was Doctor Who*. **DWM**'s Eighth Doctor and Izzy were the TARDIS crew who staked a claim to my heart. *The Glorious Dead* [2000] was packed full of audacious cliffhangers. One in particular really bowled me over: the story had been a dream (or had it?) and the Doctor awoke with stubble! I don't know why, but the stubble shocked me more than anything. A couple of years earlier, the Doctor straight-up regenerated at the end of *The Final Chapter* [1998] with the face of Nicholas Briggs. What a cliffhanger! I was amazed, but I was angry. What had become of the Doctor I loved? I wrote my first letter to **DWM** complaining. (Sorry, Nick!)

JAMES HAWKINS LEEDS
Over time, all the wonderful pieces of fiction starring Paul McGann's Byronic hero coalesced in my mind into *the* personification of the Doctor. There is no other Doctor who so readily embodies the core of all other incarnations than the Eighth. He has the passion of the First, the humour of the Second, the brusqueness of the Third, the alienness of the Fourth, the youth of the Fifth, the exuberance of the Sixth, and the deviousness of the Seventh, along with all his own unique flairs.

DAN KENWORTHY EMAIL
In 2013, aged 11, I made the jump from *Doctor Who Adventures* to **DWM** for the massive 50th anniversary issue [467]. It featured nine free audio dramas, one of which was from a new range called *Dark Eyes*. Looking back, I think *Dark Eyes* was the most ambitious Big Finish range. Ever since Paul McGann joined Big Finish they have been giving us fans many memorable companions: Molly, Liv, Helen, Lucie, Charley. I remember my journey catching up with all of the McGann audios and the buzz of **DWM**'s interviews with the cast.

JACKIE GREEN HIGH WYCOMBE
It was great to see the Eighth Doctor feature on the cover of **DWM** 564 and I really enjoyed reading Jonathan Morris' article, *What the Eighth Doctor Did Next*. Whilst the TV movie didn't really feel like the *Doctor Who* I was familiar with, I knew Paul McGann's Doctor had the potential to be brilliant. I was →

The Daft Dimension BY LEW STRINGER


TODAY WE'RE GOING TO LOOK AT SOME OF THE OTHER PRISONERS WHO WERE IN THE JUDOON SPACE JAIL! THERE'S A SARCASTIC ICE WARRIOR...
AN ICE WARRIOR IN THE COOLER. NOW THERE'SSS IRONY!
IN ANOTHER CELL, ONE OF THE SILENCE IS ON HUNGER STRIKE...
I'M NOT ON A HUNGER STRIKE! THE GUARDS KEEP FORGETTING I'M HERE!
LEW STRINGER..
FINALLY, THE PRISONERS WHO DESERVE TO BE HERE THE MOST! CREATURES THAT ARE INFAMOUS ACROSS THE UNIVERSE...
...THE JOURNALISTS WHO STILL WRITE JOKES ABOUT DALEKS BEING UNABLE TO CLIMB STAIRS!
HA! I HOPE THIS CELL IS UPSTAIRS, THEN AT LEAST THE DALEKS WON'T BE ABLE TO–
PRESS
PRESS
PRESS
SINCE 1988 FOR GOODNESS' SAKE!

WHO TUBE

This issue's selection of *Who*-related videos...

The first part of a recent Fantom Events Zoom interview with Marcus Hearn, Peter Ware, Emily Cook and former **DWM** editor Tom Spilsbury. Go to: *tinyurl.com/DWMTeamInterview*

To celebrate Big Finish's Guinness World Record for Longest Running Science Fiction audio play series, here's a look back at all 275 Main Range titles. Go to: *tinyurl.com/BigFinishRecord*

A recreation of the music video for A-Ha's 1985 hit *Take On Me*, compiled entirely with words spoken by characters from *Doctor Who*. Go to: *tinyurl.com/DoctorWhoSings*

To celebrate the Season 24 Blu-ray release on 21 June, Benjamin Cook has created a new cinematic trailer. Go to: *tinyurl.com/Season24Trailer*

Vale Decem from *The End of Time*, covered by Borna Matosic, Emily Cook, Mesdames Musicales and the *Doctor Who* Lockdown Choir. Go to: *tinyurl.com/ValeDecemChoir*

Galaxy Forum

ON TWITTER...

@toby__sawyer Thanks to Big Finish, the Eighth Doctor is possibly my favourite. Paul McGann is a damn fine actor. Particular highlights are *Chimes of Midnight* and *The Silver Turk*.

@mchlbrnclrk I watched the TV movie for the first time on Christmas morning in 2005 – meaning I got two new Doctors in one day!

@davidintheshed I remember seeing the picture of Paul McGann on the front of **DWM** when it was announced that he was the Doctor. I also remember feeling cheated when the new series did not happen.

@davidsm25057843 Eight deserves a TV series of his own. His audio adventures are brilliant!

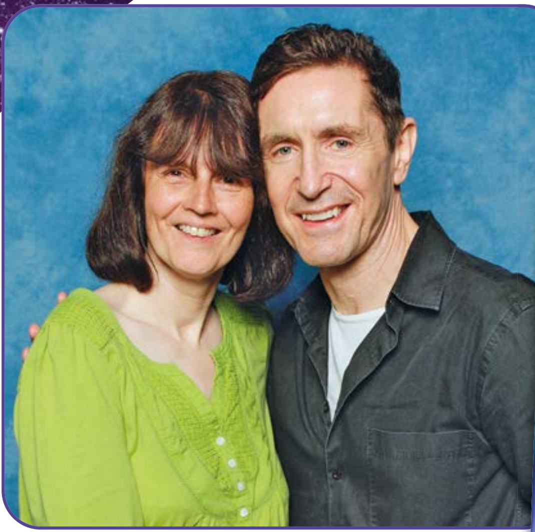
@OscarGrouchos So many memories of Eight's time... Cybermen swarming over Big Ben! The android Ken Livingstone detonating inside the Tate Modern! Dr Joyce of Berkeley University! Destrii (whatever happened to her?). My era. My Doctor.

@outonbluesix When the TV movie was released on VHS, I went to an HMV midnight opening. I also bought the Sylvester McCoy on-set video *Bidding Adieu* and got a free badge of the new logo – and had to spent almost as much again on a taxi home afterwards!

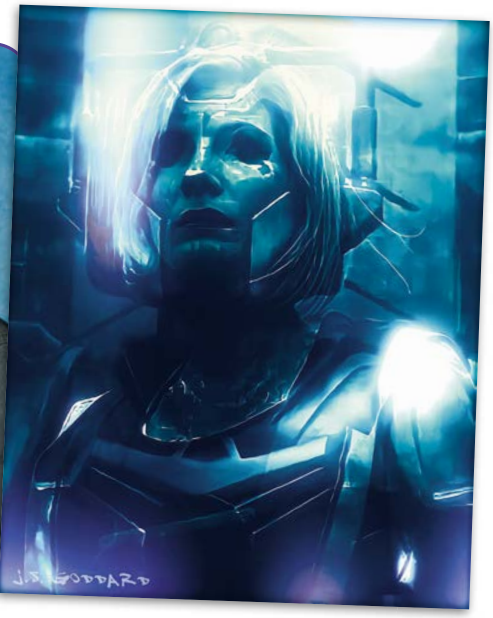
@Martin_OGorman I door-stepped Sylvester McCoy after seeing a play he was in to get my Woolworths exclusive glow-in-the-dark TV movie VHS signed. The tape is still sealed – who will start the bidding?

HE'S BACK ... AND IT'S ABOUT TIME!
DOCTOR WHO
WOOLWORTHS EXCLUSIVE
THE SENSATIONAL FEATURE LENGTH FILM
starring PAUL McGANN, ERIC ROBERTS and DAPHNE ASHBROOK
BBC

Martin O'Gorman's TV movie VHS, signed by Sylvester McCoy.



Jackie Green with Paul McGann.



Ascension of the Cybermen by Jeff Goddard.

→ delighted when Big Finish brought the Eighth Doctor to their audio range in 2001 and really pleased when he got his moment in *The Night of the Doctor* in 2013. It was a fantastic surprise and great to hear him name-check his companions too. I've been lucky enough to meet Paul several times and he's always been happy to chat about *Doctor Who*. You can tell that playing the Doctor means a lot to him.

ROB KEELEY EMAIL

I really enjoyed your recent articles on the unheard stories and unsung heroes of *Doctor Who*, and was particularly interested, in **DWM** 564, to read about Harry Van Gorkum and Chris Baker. It must have been gut-wrenching for Harry to have won the role of the Doctor only to lose out to Paul McGann. But then I thought: it's not too late! We now know there were many unseen past Doctors, and Big Finish has previously produced 'alternative Doctor' stories. Why not ask Harry in for an adventure or two? And then have him encounter another, 'Puritanical Doctor' as originated by Chris Baker.

We've had a great response to the latest Special Edition of **Doctor Who Magazine**.

WRITING WHO

BETH KENDALL WEISS EMAIL

Thank you for publishing the **DWM** Special Edition *Writing Doctor Who*. I'm currently studying script writing and my ultimate goal in life is to write for *Doctor Who*. The first time I watched *Doctor Who* was on its 50th anniversary. I was in awe at how complex the script was and how well all the strands of storyline came together. That was when I decided what I want my career to be.

DAVID WINFIELD EMAIL

How wonderful to shine a light on the craft of *Doctor Who*'s script development. Working in *Holby City*'s Script Research Department, I probably spend at least half my waking hours reading scripts. There's no doubt I was inspired into my career through Russell T Davies' ingenious reinvention of the most imaginative show ever made. Every essence of my being thrives on story, and that fire was lit by the writers of *Doctor Who*.

Peter Sheward's customised action figure of Mel.

BOWLED OVER

ROBERT GAIREY CARDIFF

Having really enjoyed the first of the *Doctor Who: Chronicles* series (which looked back at 1965), I'm very excited that the next showcased year will be 1975. This remains a signature year for me, as it was when I transformed from a keen viewer to a genuine fan – thanks to my first ever visit to the exhibition at Longleat, my first ever *Doctor Who* novelisation (*Doctor Who and the Cave-Monsters*) – and of course the first set of *Doctor Who* Weetabix cards! How much Weetabix did my seven-year-old self have to eat to secure the whole set? I shudder to think. (I cannot abide Weetabix now.)

Chronicles: 1975 is on sale from 10 June, priced £9.99. What are your memories or highlights of *Doctor Who* in 1975? Write in to *dwm@panini.co.uk* and let us know! **DWM**

Items from Robert Gairey's collection, including a Weetabix-inspired mug.

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

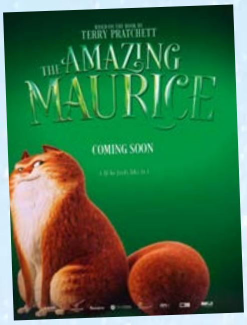
Daniel Kaluuya gives an Oscar-winning performance as Fred Hampton in *Judas and the Black Messiah* (2021).

AWARDS

Congratulations to **Daniel Kaluuya** who received this year's Oscar for Best Supporting Actor, for his role in *Judas and the Black Messiah*.

Congratulations also to BAFTA nominees **Billie Piper**, **Letitia Wright** (both up for Best Actress), **Josh O'Connor**, **Shaun Parkes** (Best Actor), **Rakie Ayola**, **Sophie Okonedo** (Best Supporting Actress), **Michael Sheen**, **Tobias Menzies** (Best Supporting Actor), **Bradley Walsh**, **David Mitchell** (Best Entertainment Performance), **Reece Shearsmith** (Best Male Comedy Performance) and **Daisy Haggard** (Best Female Comedy Performance), who have all been nominated for gongs to be presented at the BAFTA Television Awards on 6 June.

FILM


BASED ON THE BOOK BY TERRY PRATCHETT
THE AMAZING MAURICE
COMING SOON

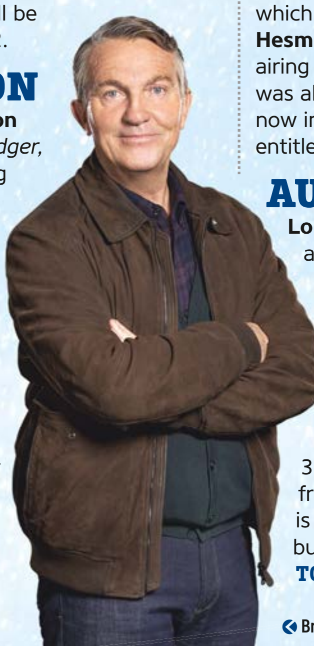
David Tennant, **Hugh Bonneville** and **Ariyan Bakare** will star in Sky's animated film *The Amazing Maurice*, based on one of Terry Pratchett's *Discworld* books. It will be released in 2022.

Sheridan Smith is among the cast of *The Railway Children Return*, which is filming now and will be released in April 2022.

TELEVISION

Christopher Eccleston is to play Fagin in *Dodger*, a new series featuring the characters from Charles Dickens' *Oliver Twist*. Frances Barber also features in the series, due to be released later this year on CBBC and BBC iPlayer.

Jenna Coleman is set to return to our screens in *The War Rooms*. Jenna will star as Joan Bright, who ran Winston Churchill's secret Whitehall bunker.



Bradley Walsh will return as the host of *Blankety Blank*.

Following the success of a one-off special last Christmas, *Blankety Blank* has been commissioned for a series. **Bradley Walsh** will return as the host.

Pete McTighe's *The Pact* stars Abbie Hern, Julie Hesmondhalgh, Laura Fraser, Eiry Thomas and Heledd Gwynn.

Pete McTighe's new series *The Pact*, which features **Laura Fraser**, **Julie Hesmondhalgh** and **Rakie Ayola**, started airing on 17 May, when the whole series was also released on BBC iPlayer. Pete is now in pre-production for a new Sky series entitled *The Rising*.

AUDIO

Louise Jameson is celebrating 50 years in the acting profession.

Louise Jameson and **Matthew Waterhouse** perform alongside **Keith Drinkel** and others in *Moira Moments*, a weekly podcast from Nigel Fairs' 368 Theatre Company available from all the usual outlets. Louise is celebrating her 50th year in the business – congratulations Louise!

TOBY HADOKE

OBITUARIES

Frank Cox, who directed episodes of *Inside the Spaceship* and *The Sensorites*, died on 27 April aged 81. **DWM** pays tribute on page 44.

André Maranne, who played Benoit in *The Moonbase*, died at 94 on 12 April.

Helen McCrory, who played Rosanna in *The Vampires of Venice*, died on 16 April aged 52.

Judy Norman, who played Ma in *Gridlock*, died on 1 April at the age of 71.

Graham Rigby, who played Larry Madison in *The Dalek Invasion of Earth*, died on 5 April aged 94.

Charles Beeson worked as a floor assistant on *Kinda* and *Time-Flight*. He would later become an accomplished TV director, most recently handling episodes of the David Tennant-starring *Around the World in 80 Days*. He died at 64 on 26 April.

Richard Conway, an Emmy winner and Oscar nominee who was visual effects designer on *The Seeds of Doom*, *The Robots of Death* and *Underworld*, as well as an uncredited assistant on *The Green Death* and *Planet of the Spiders*, also died recently.

Jim McAlister – who oversaw the film sound for *Logopolis*, *Castrovalva* and *Enlightenment*, and was an uncredited recording assistant on *The Monster of Peladon* – died on 17 April.

John McGlashan, the multi-BAFTA nominated cinematographer who was film cameraman on *Pyramids of Mars* and *The Face of Evil*, died on 21 April aged 86.

Frank Cox

André Maranne

Helen McCrory

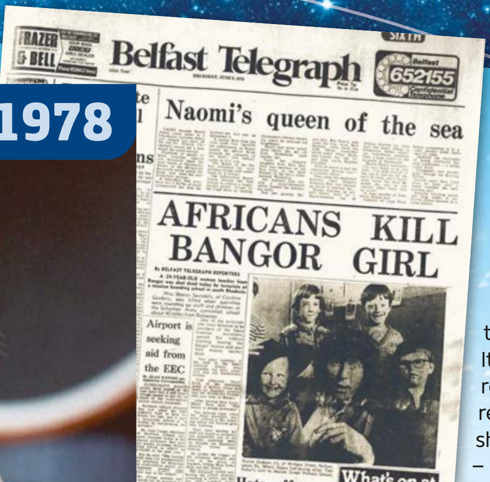
Judy Norman

Graham Rigby

Charles Beeson

THIS MONTH IN… 1978

THURSDAY 9 JUNE



Belfast Telegraph

652155

Naomi's queen of the sea

AFRICANS KILL BANGOR GIRL

Airport is seeking aid from the EEC

Hats off as Dr. Who gives lesson in fun

TNESSES AT
RE INQUEST

WEATHER

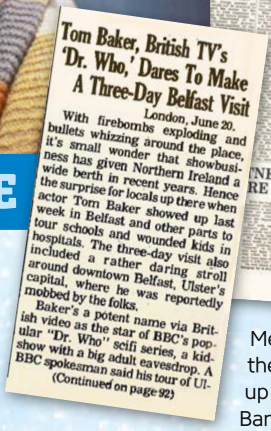
What's on at your local SPAR this week?

25p

12p

28½p

SPAR



Tom Baker, British TV's 'Dr. Who,' Dares To Make A Three-Day Belfast Visit

London, June 20.

With firebombs exploding and bullets whizzing around the place, it's small wonder that showbusiness has given Northern Ireland a wide berth in recent years. Hence the surprise for locals up there when actor Tom Baker showed up last week in Belfast and other parts to tour schools and wounded kids in hospitals. The three-day visit also included a rather daring stroll around downtown Belfast, Ulster's capital, where he was reportedly mobbed by the folks.

Baker's a potent name via British video as the star of BBC's popular "Dr. Who" scifi series, a kidshow with a big adult eavesdrop. A BBC spokesman said his tour of Ul-

(Continued on page 92)

Tom Baker as the Doctor in *The Pirate Planet* (1978).

The *Belfast Telegraph* reports on Tom Baker's surprise visit to Northern Ireland on 9 June 1978.

Variety also covered Baker's trip to Belfast.

Baker entertains children in a Belfast school. Photo © UTV archive.

Throughout the 1970s, Northern Ireland's capital was the epicentre of the bloody civil conflict known as The Troubles. "With firebombs exploding and bullets whizzing around the place, it's small wonder that showbusiness has given Northern Ireland a wide berth in recent years," asserted US entertainment newspaper *Variety* in a front-page story of June 1978. "Hence the surprise for locals up there when actor Tom Baker showed up last week in Belfast…"

On Thursday 9 June, between studio recordings for *The Pirate Planet* and location shooting for *The Stones of Blood*, Baker arrived in Belfast on a two-day goodwill visit, apparently at his own instigation. He was flown in by British Army helicopter. "I took great care to hug my long scarf close to me," he recalled in his 1997 autobiography *Who on Earth is Tom Baker?* "As my scarf was twenty feet long it went through my mind that should it get entangled in the blades of a chopper it would swing me clean out of the Province." *Variety* claimed that Baker was "chaperoned" throughout by his producer – Graham Williams, presumably – and "a staffer from BBC Enterprises". Although shadowed throughout by British security, he wasn't assigned a bodyguard as such – and, indeed, was "frisked repeatedly".

In full costume, he headed first to Mersey Street Primary School, diving into successive classrooms with a huge grin on his face. Five-year-old Sharon Graham in Primary Two asked him where K9 was. "It was raining when I left and K9 can't come out in the rain," he replied. Mersey Street was just his first port of call. Later in the day he visited St Mary's, Divis Street and Finaghy Primaries, among others. The *Belfast Telegraph* described how this "top secret visitor" sent a total of 1,300 children "delirious" as he "breezed through 40 classrooms – green floppy hat, long multi-coloured scarf, long brown coat and all".

The BBC Northern Ireland news programme *Scene at Six* filmed Baker arriving at Mersey Street, then being chased up and down the Barrack Street playground by a horde of children while dinner ladies looked on in astonishment. Friday's itinerary was "a closely guarded secret", reported the *Telegraph*, "but 900 children somewhere in Belfast will meet their favourite TV star." (Imagine reading that. You'd have *run* to school on Friday morning!)

Not every child in Belfast was blessed by Baker. "I would have been gobsmacked if I'd seen the Doctor," says James Ellson, one of several Belfast residents, then of primary school age, whom **Doctor Who Magazine** found via Twitter. "He was easily the biggest deal on TV at the time, possibly only outdone by *Wonder Woman* or *Starsky and Hutch*. I am actually a bit gutted to know he was here and I missed him!" Looking at the *Scene on Six* footage, James notes: "The first school is Mersey Street in Loyalist east Belfast. Barrack Street is just off the Falls Road in Republican west Belfast."

Nicholas Whyte, then in his last year at junior school, hadn't realised that Baker had visited Finaghy Primary: "That was the local Protestant school to us, but we went to the Catholic one up the road. But the list looks balanced, two Protestant and two Catholic schools in Belfast."

This was entirely deliberate, since Baker's visits were designed to cross both sides of the sectarian divide. "To guard against charges of partiality," he later wrote, "I went to Protestant and Catholic schools. It was an amazing sensation to receive the same wildly affectionate reception. 'The Doctor's here,' they shrieked. Coming from another place – Gallifrey, in the constellation of Casterborous [sic] – allowed me to be very casual with everybody. They didn't expect me to have a bias and I didn't disappoint them."

Baker didn't only visit schools during the course of his trip. He called on patients at the Royal Belfast Hospital for Sick Children, too – and, extraordinarily, went on what *Variety* called "a rather daring stroll around downtown Belfast… where he was reportedly mobbed by the folks." Nicholas recalls how his mother "bumped into" Baker in the street: "He gave her a postcard of himself in costume, which we kept for years."

"I never saw any evidence that the Doctor was more popular with any particular community," says James, who comes from a Protestant background. "Whilst our school would have been perceived as such, it was actually quite mixed religiously." As in mainland schools, *Doctor Who* was absolutely one of the most popular programmes at the time: "*Genesis of the Daleks* is the one I remember most. It was discussed in the classroom and playground and often games were played involving the Doctor and the various monsters."

In retrospect, Baker described how the visit proved the "healing power of popular drama". Maybe the children of Belfast had known all about that, all along.

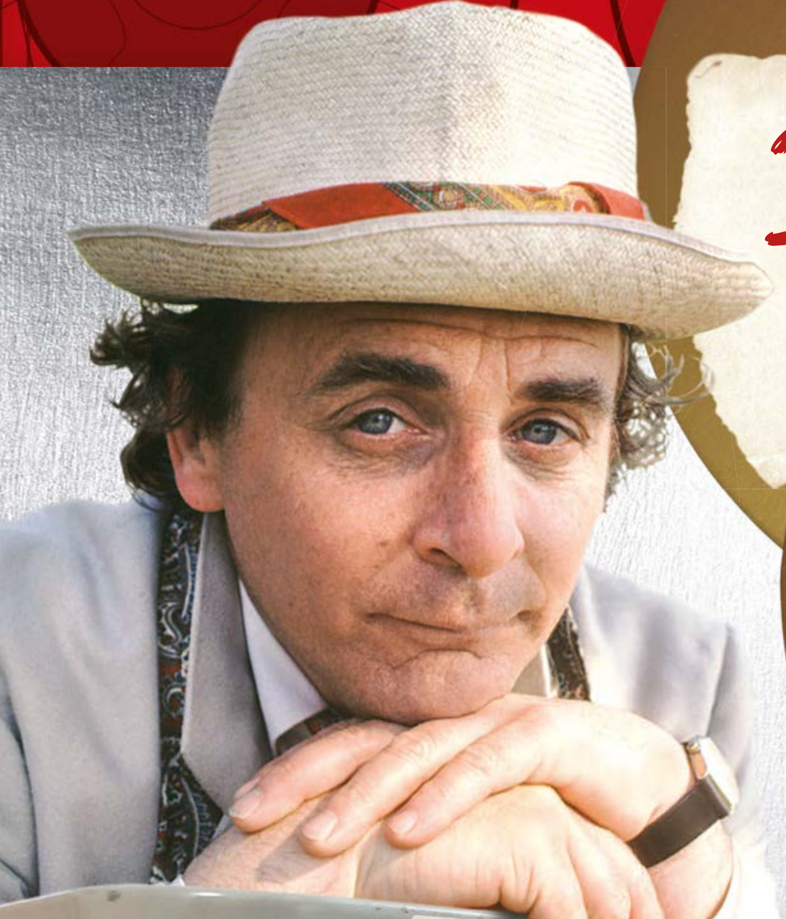
ALAN BARNES

ALSO THIS MONTH

Saturday the 10th

Big screen 1960s movie *Dr. Who and the Daleks* received a television screening when the first of Peter Cushing's two appearances as dotty inventor Dr Who aired on BBC1 at 10.25am. The sequel, *Daleks' Invasion Earth 2150 A.D.*, aired two weeks later at exactly the same time.

Peter Cushing as Dr Who in *Daleks' Invasion Earth 2150 A.D.* (1966); the control room on Skaro in *Dr. Who and the Daleks* (1965). Photos © Studiocanal.



Dragon's Treasure

During his research for the forthcoming Season 24 box set, producer **RICHARD LATTO** discovered a wealth of previously unseen material...

The upcoming Season 24 Blu-ray box set includes an unprecedented amount of raw recording footage in what amounts to more than 25 hours of viewing. This rare material also forms an integral part of the new feature-length documentary *Here's to the Future*, which takes a detailed look at the incoming team that, against all odds, brought a new direction and energy to *Doctor Who* in 1987.

As producer, it was my task to go through 130 videotapes. If that sounds to you like a lot, you'd be right – especially when you consider these were one-inch video tapes, each measuring approximately 14 inches in diameter and housed in a bulky case. When over a hundred of them were offloaded onto my driveway, I realised why it took a robot as big as Drathro to carry the 'box of secrets' around in *The Trial of a Time Lord*. After all, the prop used for the box in that 1986 story was a customised, one-inch videotape case.

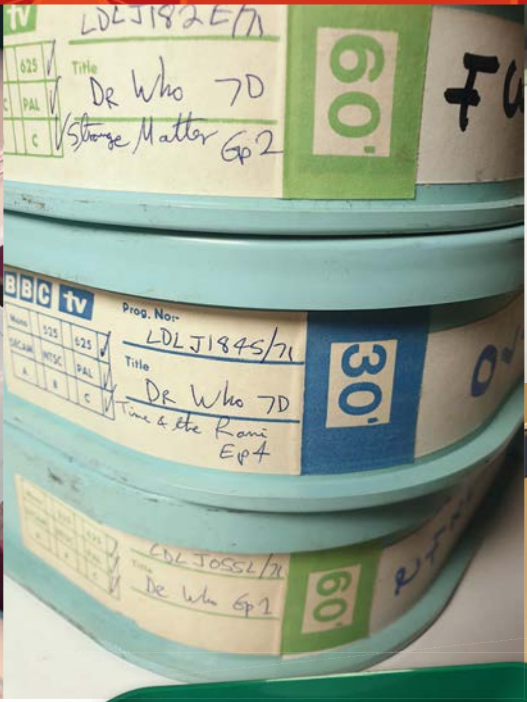
I've undertaken many transfers on a variety of video and audio formats for any number of radio and television programmes, but I had never worked with source material in this quantity. Luckily, I have

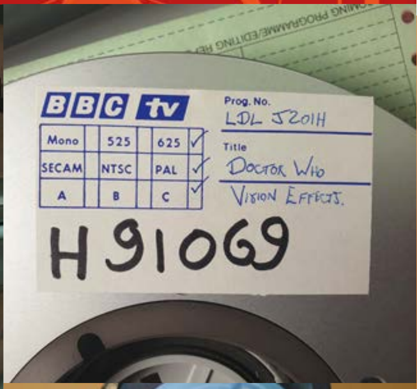
Far left above: Sylvester McCoy as the Doctor in Season 24 (1987).

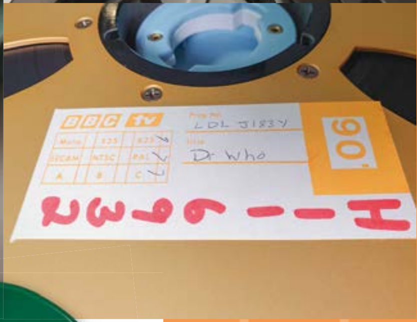
Far left below: Just some of the 130 one-inch video tapes that producer Richard Latto watched for his new documentary *Here's to the Future*.

Left: Drathro with 'the secrets' – in reality, a one-inch video tape box! – in Part Four of *The Trial of a Time Lord* (1986).

BBC ENTERPRISES
VT Lib
TVC
VIDEO TAPE URGENT!


Dr Who 7D
Strange Matter Ep 2
60
LDLJ1845/71
Dr Who 7D
Time & the Rani Ep4
30
Dr Who Ep1
60


BBC tv
Prog. No. LDL J201H
Title Doctor Who
Vision Effects
H91069


BBC tv
Dr Who
90

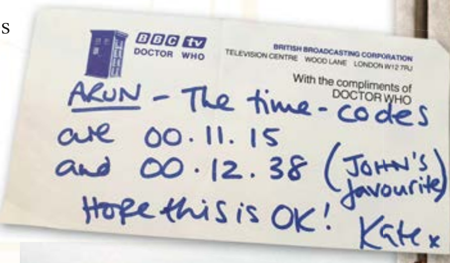
a very understanding wife. When she pointed out that at this rate there'd be no room for a Christmas tree, I replied that these were no ordinary tapes. They were, and remain, precious early edits, raw recordings and model sequences from a classic series of *Doctor Who*, many of which haven't been touched since the original taping took place at BBC Television Centre and a variety of locations throughout the spring, summer and autumn of 1987. As far as original recordings go, Series 24 is by far the best-represented 20th-century series when you total up the raw material available. For the next three months, this season, and every second of filmed footage, was to become extremely familiar to me.

Once the tapes had been divided up into large crates and distributed into whatever spare spaces I could find, it took a few days to cross-reference the programme numbers on each case and work out which tape related to which story. About a dozen from *Dragonfire* were stacked like an ice statue in my office, two large – well – towers of *Paradise Towers* took pride of place in the hallway, a quarry-like arrangement of around 30 from *Time and the Rani* lurked at the bottom of the stairs, and by far the largest group (nearly 60), representing *Delta and the Bannermen*, were stashed in the corner of the lounge like a mini-model of a holiday camp.

Then there was the 'other' pile. Cases and reels bearing programme codes that didn't fit with specific stories from that season, or any other. The contents of those tapes were to prove especially interesting. A box marked 'Dr Who "Save The World" Tuesday Viewing' was among the first ones I tried, simply because the title intrigued me. It turned out to be a real treat, featuring as it did three or four takes of series producer John Nathan-Turner coaching the cast of *Delta and the Bannermen* to hum a few bars of the *Doctor Who* theme for a 1987 charity broadcast. A note inside the box from production secretary Kate Easteal pointed out which take was JNT's favourite. →

FUJI VIDEO TAPE
FUJI H621E
BBC tv
Dr Who 7G
H61986

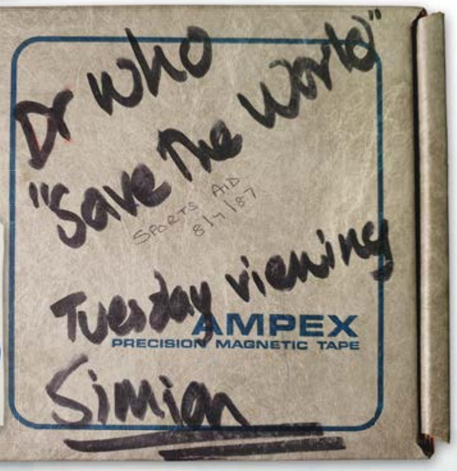
Above and left: More of the video tapes examined by Richard. *Strange Matter* was the working title of *Time and the Rani* (1987), the first story of Season 24.

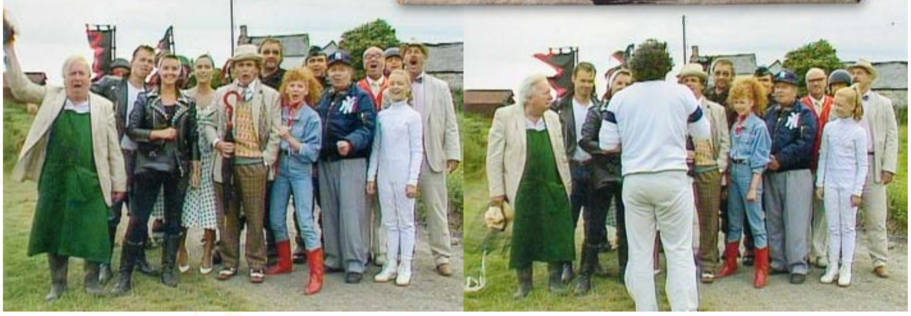

BBC tv DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

With the compliments of
DOCTOR WHO

ARUN – The time-codes are 00.11.15 and 00.12.38 (JOHN'S favourite)
Hope this is OK! Kate x


Dr who
"Save The World"
SPORTS AID 8/7/87
Tuesday viewing
AMPEX
PRECISION MAGNETIC TAPE
Simion



Far left: A note from production secretary Kate Easteal on a *Doctor Who* compliments slip found inside the "Save the World" box.

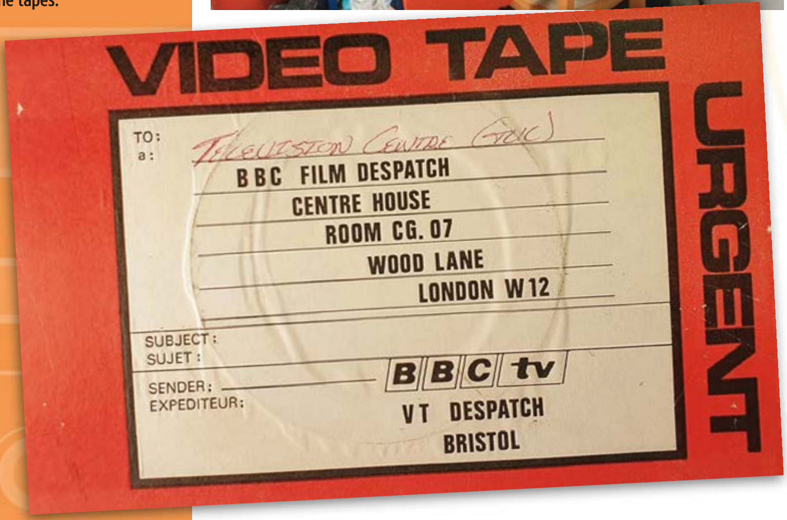
Above right: The box containing the tape for 'Dr Who "Save the World"'.

Left: The tape of "Save the World" contains footage of the cast of *Delta and the Bannermen* (1987) humming the *Doctor Who* theme for a charity broadcast.

Right: Sylvester McCoy as the Doctor in outtakes from BBC1's 1987 autumn schedule trailer – an appearance that was ultimately not used.

Right from top: Richard Latto reviews footage from Part One of *Time and the Rani*; Richard with his two sons.

Below: A 'VT despatch' label found among the tapes.



VIDEO TAPE

TO:
a:
TELEVISION CENTRE (GVC)
BBC FILM DESPATCH
CENTRE HOUSE
ROOM CG. 07
WOOD LANE
LONDON W12

SUBJECT:
SUJET:

SENDER:
EXPEDITEUR:

BBC tv
VT DESPATCH
BRISTOL

URGENT

→ Other great finds included a promotional appearance recorded by Sylvester McCoy for the launch of the BBC's autumn schedule, an appearance that doesn't seem to have been used. In the recording McCoy addresses the camera directly, saying, "Hello, I'm the Doctor and I fall to earth… this autumn" prior to doing a sideways pratfall out of shot and reducing the crew to hysterics.

The equipment I use for transferring one-inch material is an Ampex VPR-80, with a separate TBC (Time Base Corrector) unit to correct the image signal and output solid pictures. I also run a vectorscope through the signal, which helps check the chrominance in the video and lets me make relevant adjustments to balance the image. Everything is digitised for editing, but I also back up all the material on digital tape as a safety precaution.

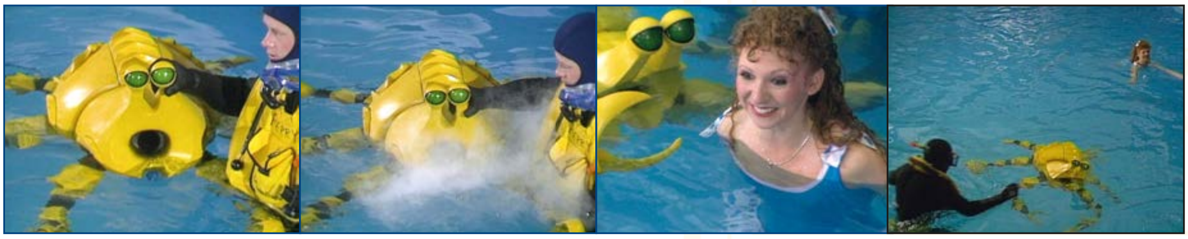
My principal objective was to plunder the rushes in order to create the by-now traditional bonus compilations of unused and behind-the-scenes footage. However, it quickly became apparent that the sheer volume of material necessitated splitting the footage for each serial into 'studio' and 'location' compilations – apart from *Dragonfire*, which had no location work.

With some of the tapes running to over 90 minutes, I watched something like 200 hours of footage. I had to be careful viewing this stuff around my children, who love *Doctor Who* but kept asking, "Daddy, why are the people repeating the same things again and again?" Multiple retakes posed another problem; there were also occasions when, something having gone wrong, the language from cast and crew would become rather colourful. So down went the volume and the kids were sent off to play with their model Daleks.

At an early stage I liaised with video restoration expert Peter Crocker to prioritise any material that he believed warranted special attention. Having reviewed the restoration masters for the previous DVD releases, he pointed out that he needed to repair a couple of dodgy zooms. Compromised back in 1987 by the limitations of the Quantel digital editing system, these affected the battle sequence in *Delta and the Bannermen* and the swimming pool scenes of a robotic killer crab attacking Mel (Bonnie Langford) in *Paradise Towers* – which in itself totalled three hours of rushes. The use of Quantel meant there was a loss of picture quality when shots were cropped to get closer to the action, but with freshly transferred copies

Right above: Sylvester McCoy prepares to record the regeneration scene in Part One of *Time and the Rani*.

Right below: Bonnie Langford (as Mel) recording the scene with the pool-cleaning robot in Part Four of *Paradise Towers* (1987).



That's a Wrap

There was one tape that Russell Minton, executive producer of *The Collection* range, was very keen for me to find. We hoped the 'wrap party', held in the ballroom of *Delta and the Bannermen*'s Barry Island holiday camp, would be among the 60-odd one-inch reels, but sadly it wasn't. The event was filmed by the crew using BBC Outside Broadcast equipment, and poor-quality copies have circulated among fans for many years. However, after some detective work I was delighted to discover a solid copy of the entire party on VHS, sourced from the estate of videotape operator Gary Craig, who passed away in 2019.

It's a fascinating insight into the team, as this was clearly the point in the season when many of them bonded. Sylvester McCoy does a double act with guest star Don Henderson and gets plenty of laughs courtesy of a very large comedic prop. John Nathan-Turner obviously relishes the opportunity to perform a short song-and-gag routine with comedy legend Hugh Lloyd. One member of the crew is brave enough to dress up as JNT, complete with wig and an imitation dog on a lead. The visual effects team, meanwhile, perform a little sketch highlighting the danger of mishandled pyrotechnics.

Another pleasant surprise provided by the Gary Craig estate was a large quantity of behind-the-scenes photos, taken by Gary throughout the whole holiday camp experience and rediscovered all these years later by his partner Steve. As well as showing cast and crew at work and play, these photos also show the very same one-inch videotapes I've been handling over three decades later.

Left: The wrap party for *Delta and the Bannermen*, with turns from (top row) Richard Davies, Johnny Dennis, Sylvester McCoy and Don Henderson, (bottom row) the visual effects team, a John Nathan-Turner impersonator, and Hugh Lloyd and producer JNT himself.

Clockwise from top: Pictures from the estate of videotape operator Gary Craig, taken during the production of *Delta and the Bannermen*: the videotape editing suite; Sara Griffiths (as Ray) and Sylvester McCoy rehearse a scene for Part Two; videotape editing equipment and boxes; one of the Bannermen actors is given instructions by production manager Gary Downie (right); cast and crew on location at the Majestic Holiday Camp; David Kinder as Billy.

from the master tapes they would upscale better for Blu-ray in 2021.

I also suggested I send Peter copies of the regeneration scene rushes, which hadn't been seen by anyone since *Time and the Rani* was edited in 1987. To save time, I enlisted the services of David King, who transferred the one-inch reels to digibeta tapes at Beaulieu Film & Video, which is owned by self-confessed *Doctor Who* fan Ralph Montagu. These digibetas were then transform decoded at the BBC's archive site in Perivale and sent straight to Peter for restoration. The results are fantastic. It was a thrill to be one of the first people to see this footage in over three →

Below from left: Footage from the studio recordings of *Time and the Rani* Part Four (with Kate O'Mara as the Rani), *Paradise Towers* Part One (with production manager Ian Fraser giving instructions to Bonnie Langford and Sylvester McCoy) and *Delta and the Bannermen* Part One (with McCoy and Sara Griffiths).

Top row right: Sylvester McCoy on set for the cliffhanger to Part One of *Dragonfire* (1987).

Privileged Glimpses

Right: Production manager Gary Downie at work on *Dragonfire*.

Right inset: Gary Downie sees a problem with the TARDIS sign between takes for *Delta and the Bannermen*.

Far right above: JNT on location for *Time and the Rani*.

Far right below: Ken Dodd (as the Tollmaster) records a prolonged death scene for Part One of *Delta and the Bannermen*.

There are so many standout moments contained in the recovered footage, it's tough to select just a few. But try these for starters...

The studio recordings from *Dragonfire*'s much-maligned Part One cliffhanger particularly appealed to me. Sylvester McCoy can be seen relishing the opportunity to be hung by a safety wire and happily takes instructions from director Chris Clough when dangling in front of a false cliff-edge. Later he stumbles up an acrylic sheet, replicating the ice-face, and is clearly enjoying the struggle to grasp his umbrella. At the end of taping this scene, he jumps down onto a carefully positioned crashmat and feigns collapse to the laughter of onlooking crew members.

In fact, McCoy's sheer energy and positive attitude shine through in all the footage. Another regular feature is the voice of production manager Gary Downie, raised at the beginning and end of most takes to keep cast and crew in check. He's also on hand to point out continuity errors, like the 'Police Public Call Box' sign nearly falling off when McCoy slams the door of the TARDIS.

John Nathan-Turner himself can often be seen puffing away on cigarettes and studying paperwork at the Somerset quarry used for *Time and the Rani*. Fortunately, he looks much more relaxed when popping into shot to help position his dog Pepsi on the Welsh location for *Delta and the Bannermen*. On top of all this, Ken Dodd fans will be interested to see the full version of the Tollmaster's death, which runs to a whopping 21 seconds of extended gurning and thrashing around. It's Dodd, by the way, who requests a retake when his hat falls off at an inopportune moment during his death throes.

→ decades and it struck me how similar the raw footage looked to the original Hartnell-Troughton regeneration from 21 years before.

Audio from the raw rushes also helped Mark Ayres with his creation of new 5.1 audio mixes, and specific scenes enabled Richard Bignell to check dialogue (usually muffled by incidental music) for accurate subtitling. Producer Pete McTighe was also able to include lots of clips in his nifty trailer, *24 Carat*. In addition to the new extended edits coming up in the Season 24 box set, hopefully one day there'll be feature-length movie edits, with a choice of alternative takes and extended scenes taken from the raw rushes. The material is all there.

I've also co-produced (with Stuart Manning) a couple of in-depth new documentaries for the set. To celebrate Patricia Quinn, *An Audience with Lady Stephens* features unused takes from the *Dragonfire* rushes throughout, while the mammoth series-wide overview *Here's to the Future* contains many rare and exclusive gems. The stacks of rare archive were a perfect fit for our analysis of the uphill battles faced by the production team all those years ago. Such a plentiful level of illustrative material isn't usually an option, but thanks to the 130 videotapes that took me three months to watch, we've been able to tell the Season 24 story in eye-opening detail. **DWM**

Below from left: JNT takes his dog Pepsi for walk during the production of *Delta and the Bannermen*; the Doctor reveals his new costume in Part One of *Time and the Rani*; recording an ultimately deleted scene on the TARDIS set for Part One of *Delta and the Bannermen*. Patricia Quinn (Belazs) and Edward Peel (Kane) prepare for a take in *Dragonfire*.

Photos of video tapes and playback equipment © Richard Latto.

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What Kate Did

Take a letter! **STUART MANNING** talks to 1980s production secretary **KATE EASTEAL**, who reflects on fan mail, office politics and life at the *Doctor Who* coal face.

How many people does it take to build an empire? In the case of 1980s *Doctor Who*, the answer is: surprisingly few. The BBC employed only four people on the show full-time: a producer, a script editor, a production associate and a secretary. Kate Easteal was one of the last to occupy the secretarial hot seat, acting as *Doctor Who*'s Girl Friday during the Colin Baker and Sylvester McCoy eras.

Apart from running the office and handling all the typing, Kate was the first point of contact for actors, crew and the public alike. If any **Doctor Who Magazine** readers wrote to the production office between 1986 and 1988, Kate will have typed out the reply. “I'd worked in the Correspondence Unit and had come from *Blue Peter*,” she explains. “We answered all the letters from the children and awarded the *Blue Peter* badges. I think that was one of the reasons I got the job on *Doctor Who*.”

Kate's introduction to *Doctor Who* was her initial interview with producer John Nathan-Turner. “I remember he asked what my star sign was. He was more interested in whether he and I would get on – whether we were compatible – than if I could do the job.” What *is* Kate's star sign? “Aries,” she confirms. “And he was a Leo, wasn't he? So that was… two fire signs? Maybe he thought that would work. I did get on with him, but I wasn't his mate in the way Sarah Lee, my predecessor, had been. He was friendly with her mum, Lynda Baron, and they all partied together. Sarah was a hard act to follow.”

The *Doctor Who* office was at the BBC's Threshold House on Shepherd's Bush Green. Kate had previously worked at Threshold House for another producer. “I remember it being a very friendly building,” she says. “There was a canteen on the ground floor and everyone would chat to the postman each morning – he was quite a character. The nature of the Drama Department meant that people would swap shows all the time. You'd get floor managers, production assistants… They'd maybe work on *All Creatures Great and Small*, then they'd move on to *Bergerac* or *Miss Marple*. People were moving around all the time and there were some really good friendships.”

Against the busy backdrop of the BBC drama factory, *Doctor Who* still stood apart. “It was much more *buzzy*,” says Kate. “The phone was always ringing and there was much more stuff in our office – photographs on the walls, old files, all sorts of merchandise. Everybody else had the bland BBC beige, but John insisted on having his office painted red.”

Historians have often described late 1980s *Doctor Who* as a show under siege, but Kate's memories are of a raucous working environment led by Nathan-Turner as a self-styled, Hawaiian-shirted impresario. “He wasn't a typical BBC producer,” she says. “He was a showman. He was always smoking. In those days, when pubs were open from 12 until three, he would be in there for that entire time.” Despite all this, Kate insists that John always balanced work and play. “Whenever John was working on the studio floor or in the gallery he was very professional.”

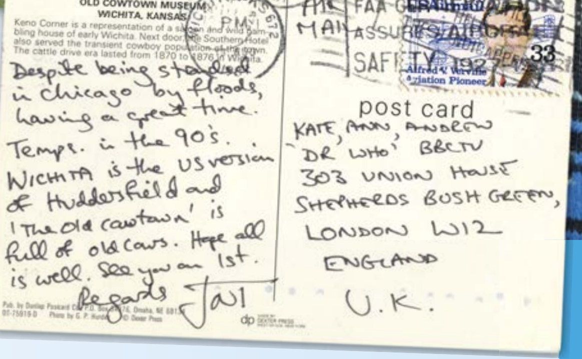
Finding a rapport with John took time and Kate recalls one early misstep. “He used to have to approve all the merchandise for BBC Enterprises. A calendar came through to the office, which needed to be approved by John and Colin Baker. I went up to the BBC club at lunchtime because I knew they'd been in the studio and would be at the bar.” While waiting for John to arrive, Kate made the mistake of letting the show's star look at the proofs. “Colin was flicking through it when John arrived. He pulled me to one side and said, ‘Why is he looking at it before I've seen it? I'm the producer and I should be seeing it first.’ I guess that was an early lesson.”

Day-to-day life on *Doctor Who* was enlivened by a conveyer belt of visits from former cast members. “Our office had

→

> “Everybody else had the bland BBC beige, but John insisted on having his office painted red.”

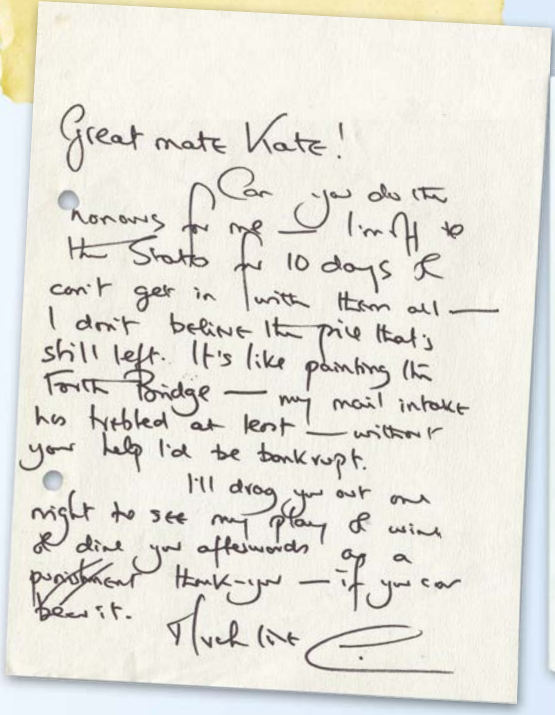
OLD COWTOWN MUSEUM
SOUTHERN HOTEL


KENO CORNER AND THE SOUTHERN HOTEL
OLD COWTOWN MUSEUM
WICHITA, KANSAS
Keno Corner is a representation of a saloon and wild gambling house of early Wichita. Next door, the Southern Hotel also served the transient cowboy population of the town. The cattle drive era lasted from 1870 to 1876 in Wichita.

Despite being stranded in Chicago by floods, having a great time. Temps. in the 90's. Wichita is the US version of Huddersfield and 'The old cowtown' is full of old cows. Hope all is well. See you on 1st.
Regards JNT

post card
KATE, ANN, ANDREW
'DR WHO' BBCTV
303 UNION HOUSE
SHEPHERDS BUSH GREEN,
LONDON W12
ENGLAND
U.K.

AIR MAIL
FAA CELEBRATES ASSURES AIRLINE SAFETY
Alfred V. Verville Aviation Pioneer
33
AUG 1987


Great mate Kate!
Can you do the honours for me – I'm off to the States for 10 days & can't get in with them all – I don't believe the pile that's still left. It's like painting the Forth Bridge – my mail intake has trebled at least – without your help I'd be bankrupt.
I'll drag you out one night to see my play & wine & dine you afterwards as a ~~punishment~~ thank-you – if you can bear it.
Much love C

LOOK OUT MIKE GRADE
I'VE GOT ME SUIT ON

Opposite page: Kate Easteal in the *Doctor Who* office at Threshold House in 1987.

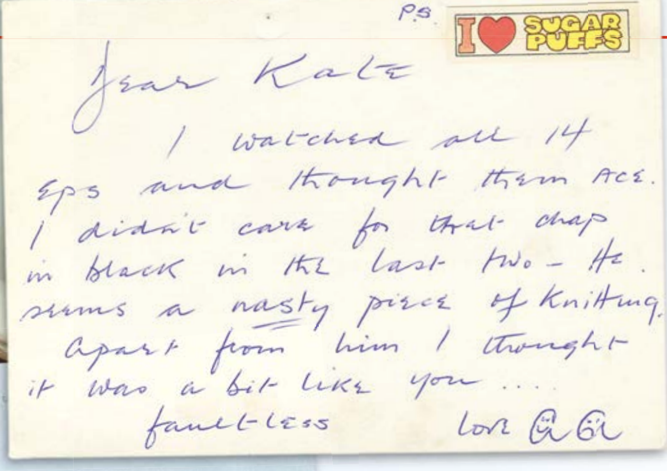
Above right: Kate's boss, producer John Nathan-Turner, in his red-walled office.

Above left: A postcard JNT sent from Kansas in August 1987.

Below left: A letter to Kate from Colin Baker, the star of *Doctor Who* from 1984-86.

Below right: Nicholas Mallett, the director of *The Trial of Time Lord* Parts One to Four (1986), *Paradise Towers* (1987) and *The Curse of Fenric* (1989).

Kate Easteal



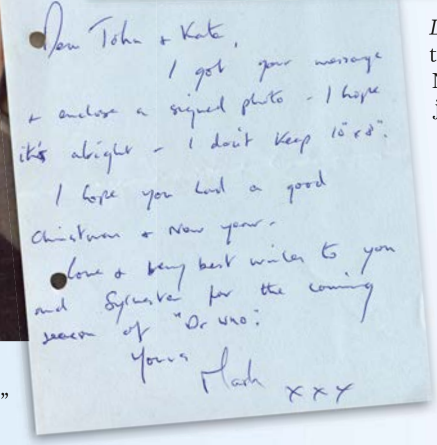
P.S.

I ♥ SUGAR PUFFS

Dear Kate

I watched all 14 eps and thought them ACE. I didn't care for that chap in black in the last two – He seems a nasty piece of knitting. Apart from him I thought it was a bit like you ... faultless

Love



Mark Gree

Dear John + Kate,

I got your message + enclose a signed photo – I hope it's alright – I don't keep 10"×8".

I hope you had a good Christmas + New year.

Love + very best wishes to you and Sylvester for the coming season of "Dr Who".

Yours Mark xxx

Above left: Kate with Ben Aaronovitch, the writer of *Remembrance of the Daleks* (1988).

Top right: A letter to Kate from Anthony Ainley, who played the Master from 1981-89.

Above right: A letter to JNT and Kate from Mark Greenstreet, who played Ikona in *Time and the Rani* (1987).

Below left: A note to Kate from Bonnie Langford, who played Melanie from 1986-87.

Below centre: Kate on the TARDIS set.

Right inset: Kate in front of the TARDIS prop.

Below right: A letter from Kate to a teacher, written on 27 May 1988 – Kate's last day working on *Doctor Who*.

→ an open-door policy, with lots of people popping in, particularly in the afternoons," says Kate. "John would often have people in his office. The door would close and they'd be laughing and drinking and having a good time. John very much saw the whole *Doctor Who* crowd as a family."

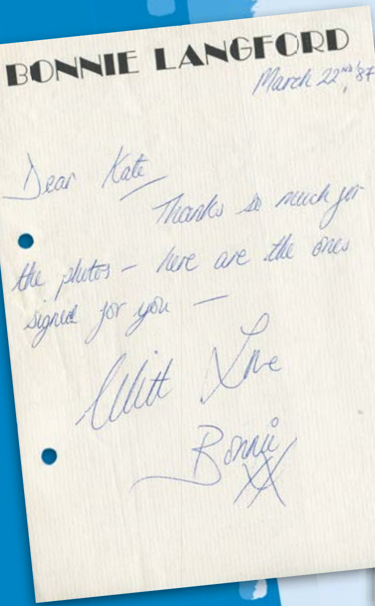
In March 1987 that family experienced a sad loss when Patrick Troughton, the Second Doctor and a regular visitor to the office, died suddenly. "He was good friends with John," remembers Kate. "John wanted to organise a wake at the BBC in celebration of Pat's life. He spoke to the BBC about freeing up the TV Centre lounge and allowing them to use it. It was done in conjunction with Pat's family, but it was mainly for the friends Pat had through *Doctor Who* – people like Nick Courtney and Jon Pertwee. I was quite surprised when I looked back at the guest list and saw Laurence Olivier on there. I don't think he came, because I'd have remembered that."

Kate arrived midway through the production of the season-long story *The Trial of a Time Lord* (1986), a notoriously troubled production that put Nathan-Turner at loggerheads not just with BBC management but also script editor Eric Saward, who would resign mid-series. Kate was aware of the tensions in the workplace but was rarely told the extent of the show's problems. "I don't know whether it was about keeping up morale on the show, but John didn't open up to me," she says. "For somebody who was so gregarious, he was actually quite private. He could gossip about meaningless, silly things, but he wouldn't talk about anything serious. He may have done behind closed doors to people who were his muckers, like Nick Courtney."

John's private side was also evident when news broke that Colin Baker would not be returning for the 24th season. "I was one of the last people to know about that," says Kate, shrugging. "A fan phoned up and said, 'Is it true that Colin is leaving?' I was saying, 'No, that's not true. I work in the office and I think I'd know if that was the case.' I found out about three days later. John did keep things to himself when it mattered."

> "We worked hard at keeping a good relationship with the fans."

In the aftermath of *The Trial of a Time Lord*, the arrival of a new Doctor marked the beginning of a new era. "I feel there was a change



BONNIE LANGFORD

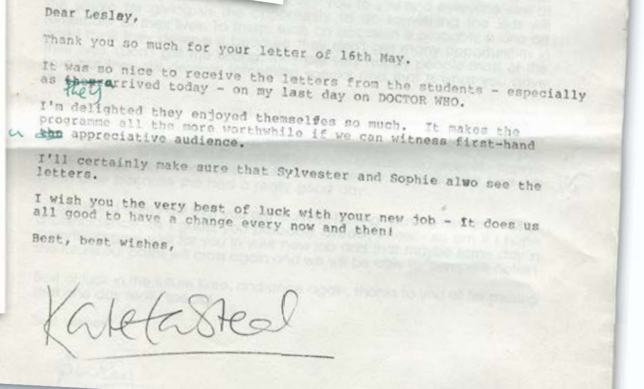
March 22nd, '87

Dear Kate

Thanks so much for the photos – here are the ones signed for you –

Much Love

Bonnie XX



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27th May 1988

Dear Lesley,

Thank you so much for your letter of 16th May.

It was so nice to receive the letters from the students – especially as ~~there~~ they arrived today – on my last day on DOCTOR WHO.

I'm delighted they enjoyed themselfes so much. It makes the programme all the more worthwhile if we can witness first-hand ~~the~~ an appreciative audience.

I'll certainly make sure that Sylvester and Sophie alwo see the letters.

I wish you the very best of luck with your new job – it does us all good to have a change every now and then!

Best, best wishes,

Kate Easteal

within the show," Kate explains. "Sylvester was a very nice guy – chatty, friendly, not someone with any airs and graces. I think he was a good choice. He was just naturally eccentric and enthusiastic about playing the part. I would say that John felt more positive at the beginning of that season. It was like turning a page and starting again."

Kate also credits new script editor Andrew Cartmel with invigorating the office's mood. "Andrew arrived and I liked him straight away," she says. "He was very direct and he was closer to my age than John was. Eric had been quite moody. He was OK, but not really the kind of person that I would relate to. Andrew was much more open – a great sense of humour, good fun. It was the start of a new phase for the show."

According to Kate, the new script editor had similar experiences to hers as he got to grips with John's personality. "Andrew had organised a lunch at one of the wine bars with Sophie Aldred and a couple of writers," she remembers. "I think I was invited, but I'm not sure I went. Now, why *shouldn't* Andrew be able to do that? But when John found out they'd all had lunch together and he hadn't been invited, he took umbrage. That was classic John."

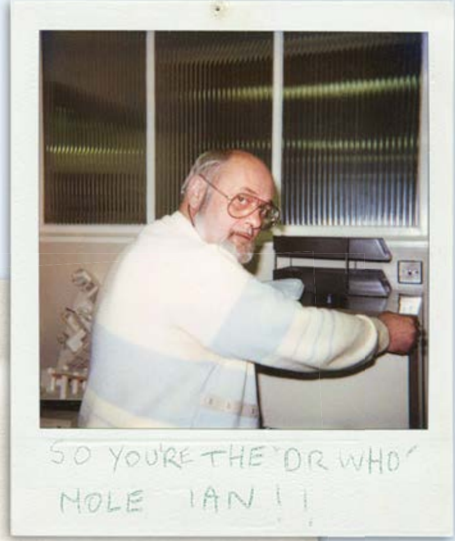
As she got to know John better, Kate discovered a more engaging side to his personality. "I remember a wrap party at Television Centre, where John asked all the crew to do a turn," she says, smiling. "I was quite shy, but he got me singing. Me and my flatmate, who had nothing to do with the show, ended up doing a big dance routine to 'What a Swell Party' from *High Society*. John had this way of persuading people to just get stuck in and get on with things."

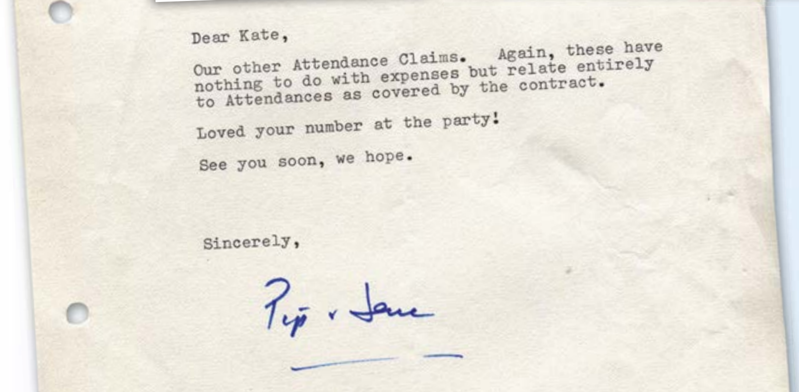
Kate also saw a different side to her boss when her brother was killed in a road accident. "John was very supportive and kind about that," she remembers. "He wanted me to go to a medium because he'd had help from a medium in the past or knew somebody that had. He gave me the time to talk about it. He was very kind and thoughtful."

Once she settled into the job, much of Kate's daily routine involved dealing with *Doctor Who* fans, who bombarded the office with letters, all of which it was the secretary's job to answer. "We worked hard at keeping a good relationship with the fans," she says proudly. "We had an extra person who used to come in an evening or two a week and send out signed photographs, but I handled anything that required a letter. I would reply or John would dictate something."

While most viewers wrote in, others preferred to phone up instead. "There was one guy who I think may have been in some sort of mental-health facility," recalls Kate. "When I started the job, Sarah Lee said, 'You'll be getting calls from this person. Just chat with him, give him a bit of information, and he'll be quite happy.' Again, we always gave him our time."

As work began on *Doctor Who*'s 25th season, Kate began weighing up career options away from the show. "I was thinking about becoming an assistant floor manager. Ian Fraser, who was a production manager I got on well with, said, 'Why don't you come out on location with us? We can sort it out.' So Ian invited me, but when John found out about it, he said no. Ian said, 'Oh, come on. You know we can get somebody else to cover the phones. Kate →


SO YOU'RE THE 'DR WHO'
MOLE IAN!!



Dear Kate,

Our other Attendance Claims. Again, these have nothing to do with expenses but relate entirely to Attendances as covered by the contract.

Loved your number at the party!

See you soon, we hope.

Sincerely,

Pip + Jane

Summer Lovin'

Among Kate's souvenirs of *Doctor Who* is a snapshot of her planting a kiss on actor David Kinder, who played the mechanic-turned-alien-bee Billy in *Delta and the Bannermen* (1987). On the back is written "boy actor meets his doom". Consider us intrigued.

"I first met him when he came in for his audition," says Kate. "He went into John's office and closed the door and I could hear him singing *Blue Velvet* with this beautiful voice." The pair met again when Kate went to Wales during the *Delta* recording. "There was the big party, which was included in the show, and people from the office were invited along to be in the scenes. The band was playing and David was singing and it just turned into a party. We ended up on the beach at Barry afterwards. That's when we got together. I went out with him for about four months."

Above left: Kate with Chris Clough, who directed five *Doctor Who* stories from 1986-88.

Above right: Kate kisses actor David Kinder, who played Billy in *Delta and the Bannermen* (1987).

Far left inset: Kate in a frivolous mood.

Left inset: Production manager Ian Fraser tried to help Kate with her career ambitions.

Bottom left: A letter to Kate from Pip and Jane Baker, who wrote *The Mark of the Rani* (1985), five episodes of *The Trial of a Time Lord* (1986) and *Time and the Rani* (1987).

Right: Sylvester McCoy (as the Doctor), script editor Andrew Cartmel and director Alan Wareing on location in Dorset for *The Greatest Show in the Galaxy* (1988-89).

Below left: Kate in the *Doctor Who* office with the giant photo of Sylvester McCoy.

Below right: Kate with the robot bus conductor (Dean Hollingsworth), on location for *The Greatest Show in the Galaxy*.

All photos © Kate Easteal.

→ needs to have the experience.' But John blocked it. He wanted to be the one who invited me, not other people."

Despite this setback, Kate was eventually allowed to do some work on location during the recording of *The Greatest Show in the Galaxy* (1988-89). "I loved being there. There was something totally unique and dreamlike about a *Doctor Who* location," she says. "I spent a couple of days on location in Dorset working as a runner. I was applying for an assistant floor manager job at the time; there was an annual training programme that Sarah Lee had been accepted onto a couple of years before. I assisted the production team with a walkie-talkie to get some experience – with John's blessing, of course."

Kate said goodbye to *Doctor Who* in May 1988, leaving to work as a personal assistant at the Jim Henson Creature Shop. The company was gearing up to produce the miniseries *The Storyteller*, starring John Hurt. "It was a wildly creative environment and it seemed like a natural progression," she explains. "But the job didn't work out. The man I went to work for suddenly fell ill and was signed off on long-term sick leave. So I called Peter Litten from Coast to Coast Productions, who at that time held the rights to make a *Doctor Who* feature film. They had a script and were trying to raise the finance. I had spoken to him a couple of times when he'd been in touch with John. Calling him was a long shot, but Coast to Coast needed a PA. So a whole new adventure began for me, on Finchley Road."

> "There was something totally unique and dreamlike about a Doctor Who location."

The *Doctor Who* film never made it off the blocks, but Kate worked at Coast to Coast over the next few years. "When I phoned John to tell him my news, he was a bit funny about it," she recalls. "I think he thought I'd jumped ship behind his back, but it was simply a chain of events that happened. Coast to Coast was a fun time, and it felt like freedom after the corporate constraints of the BBC."

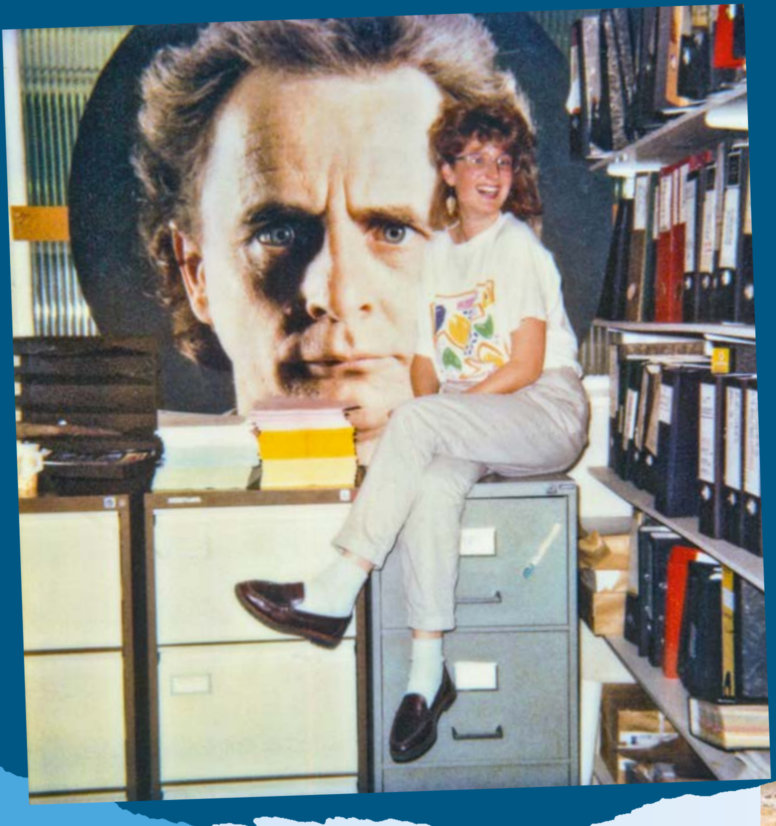
After a stint as a researcher at Channel 4, Kate left television to raise a family. She currently works as a cycling instructor, teaching the Department for Transport's Bikeability programme in schools. As we wind up our chat, her thoughts return to John. "He kept *Doctor Who* going at a time when the BBC wasn't investing anything in it," she recalls. "They didn't give him the money to spend on it, they didn't value it. But John kept it going, and I think he has to be applauded for that." Kate has reconnected with *Doctor Who* over recent years, contributing to the new Blu-ray range, and has watched the series with her children since it returned in 2005. She suspects her old boss would be proud, but not surprised, by the revived show's success. "It's an amazing success story and John is part of that story," she says. "I think he would be delighted by that." **DWM**

The Big Picture

One friendly face crops up in several of Kate's snapshots of the *Doctor Who* office... quite a large face, in fact. "Oh, *that*!" says Kate, grinning. "The big picture of Sylvester was a mistake."

The picture – five feet in diameter – was the result of a measurement mix-up while ordering a photo enlargement for Longleat's *Doctor Who* exhibition. Think *Spinal Tap*'s Stonehenge gag in reverse.

"This massive circle with Sylvester's face was delivered to the office and no one knew what to do with it," Kate recalls. "So we just propped it up on a filing cabinet. I ended up with him gazing down at my desk. I think it was still there when I left."



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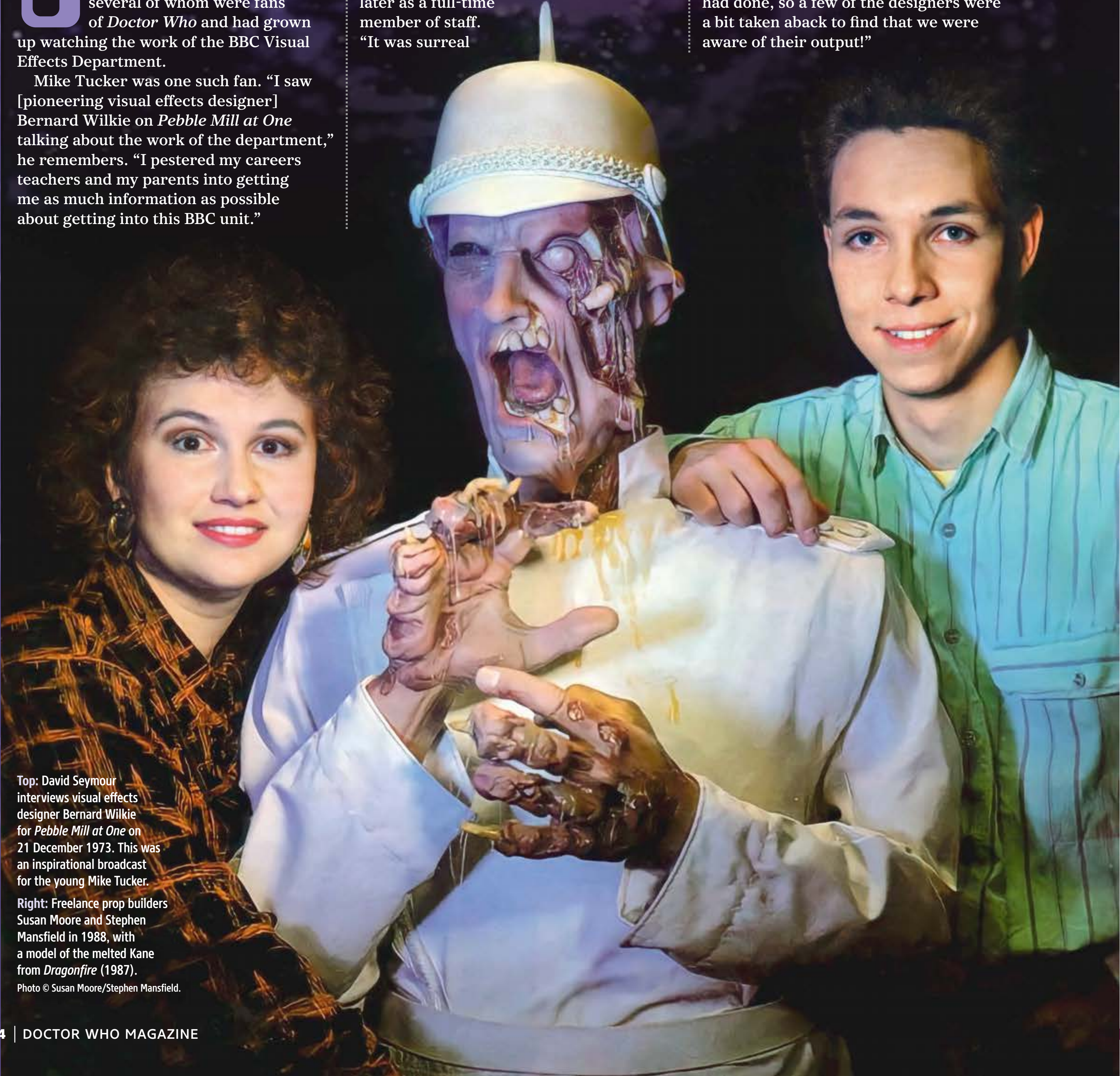
Miracles on a Shoestring

In the mid-1980s the arrival of new talent at the BBC resulted in a sharp upgrading of *Doctor Who*'s visual effects. JONATHAN HELM caught up with some of the key contributors to find out how they raised the bar.

By the 1980s, a career in special effects had become increasingly appealing to many school leavers and college graduates, several of whom were fans of *Doctor Who* and had grown up watching the work of the BBC Visual Effects Department.

Mike Tucker was one such fan. "I saw [pioneering visual effects designer] Bernard Wilkie on *Pebble Mill at One* talking about the work of the department," he remembers. "I pestered my careers teachers and my parents into getting me as much information as possible about getting into this BBC unit."

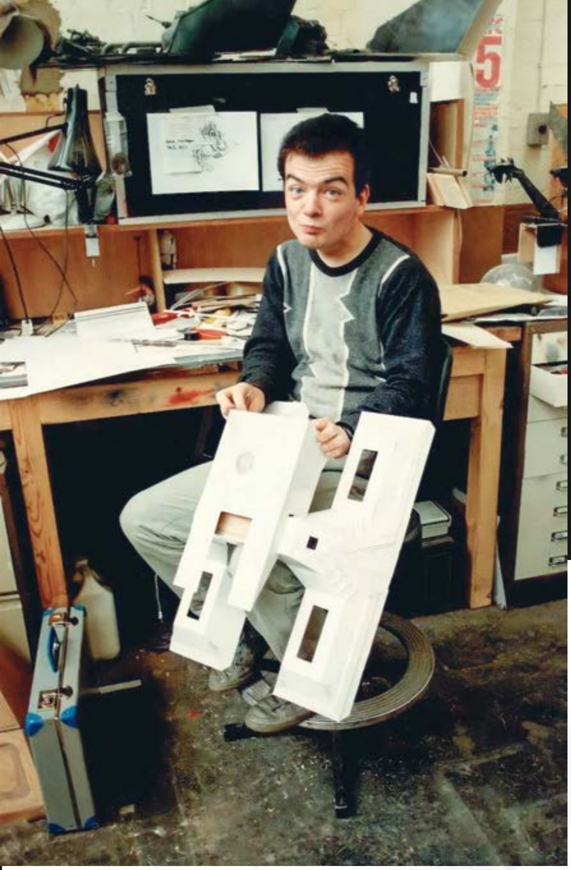
Mike's persistence eventually paid off and he joined the BBC Visual Effects Department in 1986, initially on secondment while at college and then later as a full-time member of staff. "It was surreal for me to get a job in the place where I'd always dreamed of working. I was part of an influx of new assistants who'd grown up watching the work that the department had done, so a few of the designers were a bit taken aback to find that we were aware of their output!"



Top: David Seymour interviews visual effects designer Bernard Wilkie for *Pebble Mill at One* on 21 December 1973. This was an inspirational broadcast for the young Mike Tucker.

Right: Freelance prop builders Susan Moore and Stephen Mansfield in 1988, with a model of the melted Kane from *Dragonfire* (1987).

Photo © Susan Moore/Stephen Mansfield.



> “IT WAS SURREAL FOR ME TO GET A JOB IN THE PLACE WHERE I’D ALWAYS DREAMED OF WORKING.” **MIKE TUCKER**

These new assistants included Claire Hainstock, Nick Kool, Lindsay MacGowan, Paul Mann, Alan ‘Rocky’ Marshall, Paul McGuinness and Russell Pritchett. Like Mike Tucker, Paul McGuinness was a science-fiction fan, but he was less familiar with the output of the effects department. “My flatmate’s girlfriend was a make-up artist at the BBC and she mentioned that they were looking for people in the Visual Effects Department. I didn’t even know there was such a thing.”

Paul soon found himself working with various longstanding members of the department. “There was such a wealth of knowledge because there were guys who’d worked there for decades,” he says. “They knew esoterically weird things so you’d always go to them for advice. And they were always very supportive. People like Mike Tucker, Alan Marshall and myself were delighted to be doing *Doctor Who*, but a lot of the old guard had absolutely no interest in it. And that was fine, because there was enough work to keep us all busy.”

The visual effects designer for *Time and the Rani*, the ambitious opening story of 1987’s Season 24, was *Doctor Who* veteran Colin Mapson. Returning to the series after an eight-year absence, Mapson pulled together a team that included old and new members of the effects department. “I think that was very deliberate on Colin’s part,” says Mike Tucker. “Russell Pritchett and I both worked on *Time and the Rani*, alongside experienced assistants Len Hutton and Roger Barham. Colin had the opportunity to test out these keen new assistants with the knowledge that he had the old-timers to bail him out if things went wrong. That crew worked very well together and I learned a huge amount very quickly.”

The visual effects requirements on *Time and the Rani* included the Rani’s bubble traps (a combination of practical and digital →

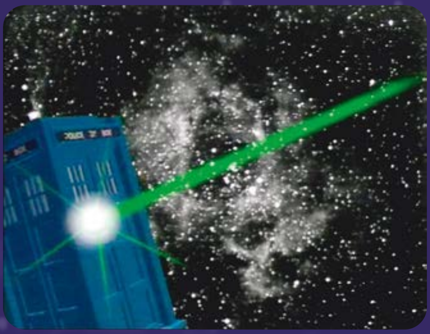
Above left: Visual effects assistant Mike Tucker with the model of the Bannerman ship from *Delta and the Bannermen* (1987). Photo © Mike Tucker.

Above centre: The model of the spaceship *Nosferatu* on its landing pad in *Dragonfire*. Photo © Mike Tucker.

Right: Visual effects assistant Tim Wilkinson working on the animatronic Tetrap head for *Time and the Rani* (1987). Photo © Mike Tucker.

Far right from top: The computer-generated opening sequence for *Time and the Rani* Part One was created by CAL Video.

The Digital Age



The opening teaser for *Time and the Rani* was the first example of a fully computer-generated effects sequence in *Doctor Who*. It was created by CAL Video, the independent facilities house that had also created the new title sequence for Season 24.

The sequence was originally planned as a traditional model shot. “Colin Mapson wanted to build a quarter-scale model TARDIS out of fibreglass with a series of flashbulbs mounted inside,” explains Mike Tucker. “The plan was to shoot the model against a star field and then set off the flashbulbs sequentially to create the impression of the police-box shell literally glowing with the impact of energy bolts.” These plans were dropped when the decision was taken to go with a computer-generated effect. “We were concerned to start with,” says Mike. “But the final result on screen was so ‘graphic’ [ie, obviously computer generated] that we weren’t actually that convinced CGI would become a major threat. A few years later, *Jurassic Park* would change our minds!”

Paul McGuinness was one of the earliest people to latch onto CGI within the Effects Department. “Alan Marshall and I did courses in digital animation because we wanted the BBC to enter the 21st century,” he says. “I knew CGI was out there and it was only going to get bigger.” McGuinness later founded a specialist CGI division within the department, but with one proviso: “My philosophy was always to do effects physically wherever possible and only use the computer if there was no other way.”

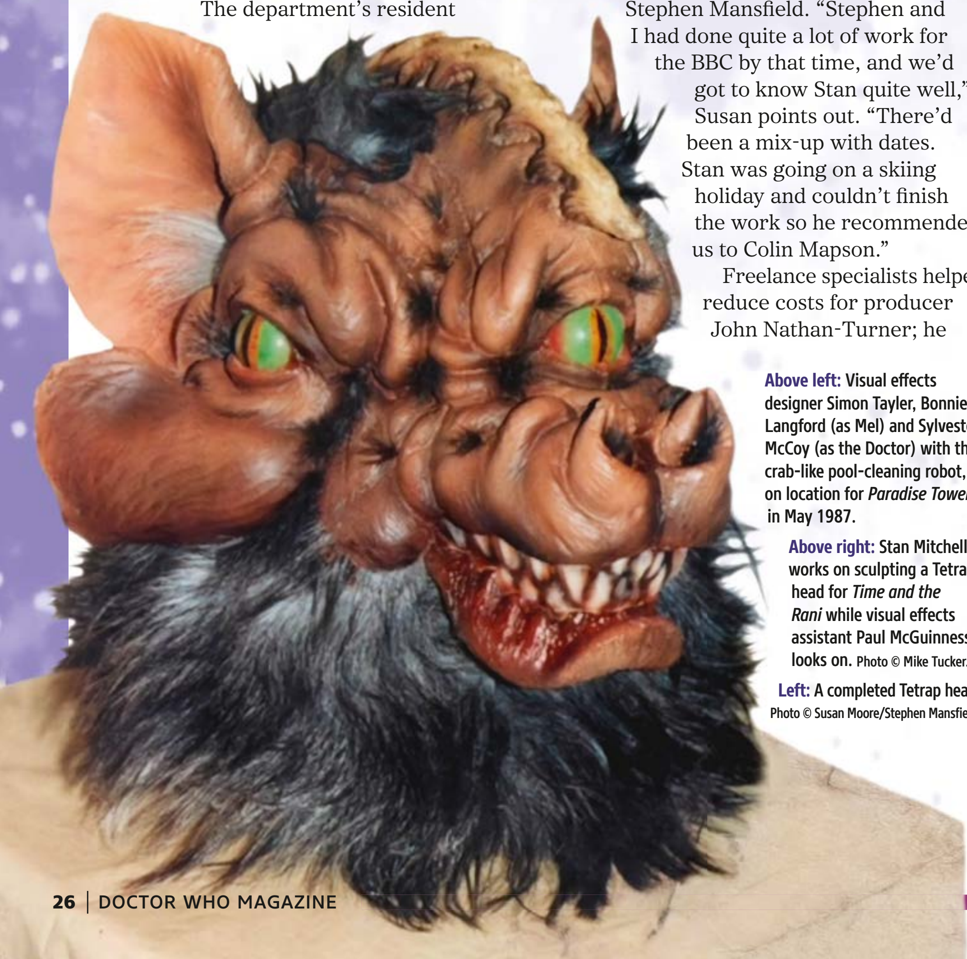
> “EVEN THOUGH WE WERE MAKING IT FOR 2½P AND A LUNCHEON VOUCHER, WE ALWAYS WENT ABOVE AND BEYOND.” **SUSAN MOORE**

→ effects), a giant purple brain and a large number of complex miniatures, including the Rani’s citadel and rocket launcher. The majority of this model work was handled by Mike. “That was a dream job,” he recalls happily. “I was delighted that Colin entrusted me with it. I ended up doing the exterior and interior models, with Jim Lancaster building the rocket. It involved all kinds of model-making – foam carving, kit bashing and vac-forming. I saw it as something of a calling card so I put a lot of work into it.”

Time and the Rani also introduced a new race of bat-winged monsters called Tetraps. The department’s resident sculptor, Stan Mitchell, had created the basic shape for the head, as well as two sets of claws, but wasn’t available to complete the work. The job was ultimately completed by freelance prop-builders Susan Moore and Stephen Mansfield. “Stephen and I had done quite a lot of work for the BBC by that time, and we’d got to know Stan quite well,” Susan points out. “There’d been a mix-up with dates. Stan was going on a skiing holiday and couldn’t finish the work so he recommended us to Colin Mapson.”

Freelance specialists helped reduce costs for producer John Nathan-Turner; he was also keen to have new talent working on *Doctor Who*. “The people working on it in key roles were now much younger, including [script editor] Andrew Cartmel and a lot of the writers,” says Stephen Mansfield. “We were all of a similar age and we knew and loved the programme. That worked to JNT’s advantage. He’d been there quite a while and he really liked this energy and enthusiasm. He absolutely hated it when people said, ‘Oh, it’s only *Doctor Who*.’ Having this new raft of people coming in meant there was a real gear change.”

“Mike Tucker had just started,” adds Susan, “and there was now a generation of people moving in who wanted to do the very best for this show that we’d all loved when we were kids. Even though we were making it for 2½p and a luncheon voucher, we always went above and beyond.”



Above left: Visual effects designer Simon Tayler, Bonnie Langford (as Mel) and Sylvester McCoy (as the Doctor) with the crab-like pool-cleaning robot, on location for *Paradise Towers* in May 1987.

Above right: Stan Mitchell works on sculpting a Tetrap head for *Time and the Rani* while visual effects assistant Paul McGuinness looks on. Photo © Mike Tucker.

Left: A completed Tetrap head. Photo © Susan Moore/Stephen Mansfield.

Next into production was *Paradise Towers*, which was Simon Tayler’s first *Doctor Who* story as a fully accredited visual effects designer, although he’d worked on a number of serials as an assistant, including *Full Circle* and *Warriors’ Gate*. Like so many people now working on the series, Simon had been a fan of the show when he was growing up. “I’m one of the ‘hiding behind the sofa’ generation,” he says, laughing. “Every shaky set, latex monster and improbable storyline seemed real to me. I never dreamt that I might actually work on it.”

Moving from assistant to designer entailed a lot more responsibility, but this was a challenge Simon embraced. “I loved being in charge,” he says. “It could be stressful but I don’t recall it being too bad. The budgets were always a challenge but so long as things got done on time no one seemed too bothered. I have a clear memory of sitting at home and sketching the cleaner robots. I also designed a weird aquatic pool cleaner robot for the swimming pool scene.”

Paul Mann was one of the visual effects assistants working on *Paradise Towers*. “We were working in a swimming pool in February and there were four of us in the pool to operate the robot,” he remembers. “The heating had been off since the summer and it was absolutely freezing. We were all shivering, even though we were wearing wetsuits with a hood and gloves. The stunt girl refused to go in and Bonnie Langford said, ‘I’ll do it.’ She was only wearing a tiny swimming costume. She had to lie back and say ‘The water’s lovely’ and then we attacked her with the crab. We had to do it twice. When Bonnie got out, she was blue. There was a sauna by the side of the pool and we all climbed in there. Bonnie was one of the most professional people I've ever worked with."

Possibly the busiest visual effects designer on Season 24 was Andy McVean, not least because he was dealing with two productions simultaneously: *Delta and the Bannermen* and *Dragonfire*. Like Simon, Andy had recently been promoted and this was the biggest project he'd undertaken to date.

Having worked extensively with Susan Moore and Stephen Mansfield on earlier projects, Andy appointed them to build the Chimeron baby for *Delta and the Bannermen*. Rather than supplying a simple static prop, Moore and Mansfield provided a hand-puppet version for the scene where the baby hatches from an egg, and a complex working model with pulsating head veins, an opening and closing mouth, and moving arms and legs.

Unfortunately, the budget didn't stretch to having Susan and Stephen on location to operate the models. Paul Mann was present, however, and recalls that these sequences took a long time to complete.

"On the last night of filming, they were messing about trying to get this shot of the baby being hatched," he says. "It was taking forever. Meanwhile we had a massive lighting rig set up, with a huge crane, and we were trying to get a shot of the spaceship coming in to land on the airfield. We had to shoot it while it was dark, but they were still trying to get this shot of the baby. We kept asking why they were spending so long on that when we still had to get the night-time shot done. They could have done those interior shots in a toilet back at the BBC! And sure enough, the sun came up and we couldn't get the shot we wanted.

I remember Andy McVean asking if they needed the baby for any more shots and when they said no, he picked up the baby and drop-kicked it across the airfield!"

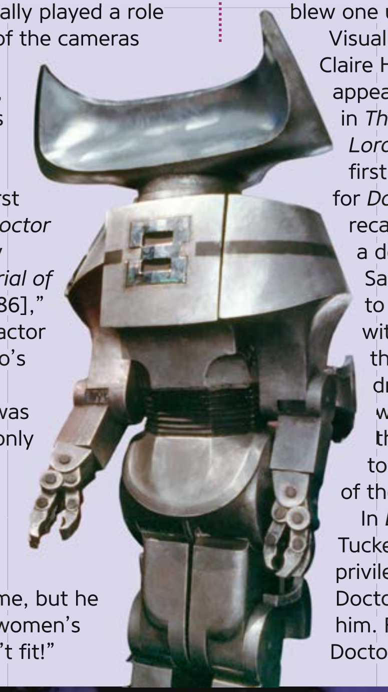
Stephen and Susan were amused to hear what happened to their 'baby'.

"I wouldn't blame Andy if he *did* kick the thing," says Stephen, laughing. "He was right. If it was being done inside then they could have shot it any time. I would have been annoyed too. We never got the baby back and now we know why!" →

Suit Yourself

Visual effects assistants occasionally played a role in front of the cameras too. Due to his height and build, Paul McGuinness played a variety of monsters.

"One of the first things I did on *Doctor Who* was to play Drathro in *The Trial of a Time Lord* [1986]," he recalls. "The actor providing Drathro's voice refused to wear the suit. I was supposedly the only one tall enough to wear it. The designer on that was Mike Kelt, and he was the same height as me, but he claimed he had women's hips and wouldn't fit!"



McGuinness went on to play a Cyberman in *Silver Nemesis* (1988). "They wouldn't pay for a stuntman so every time they blew one up it was me!"

Visual effects assistant Claire Hainstock also appeared on screen in *The Trial of a Time Lord*. "One of my first experiences for *Doctor Who*," she recalls, "was digging a deep hole on Camber Sands beach for us to hide in as monsters, with our arms raised through a scenery-dressed area. The hole was so well-dressed that I fell in, much to the amusement of the team."

In *Dragonfire* Mike Tucker had the rare privilege of playing the Doctor. Or at least, half of him. For the shot of the Doctor's legs dangling over the cavern at the end of Part One, Mike wore the lower half of Sylvester McCoy's costume. He waved his legs in a suitably agitated manner while lying across two chairs that were placed in front of a blue screen.

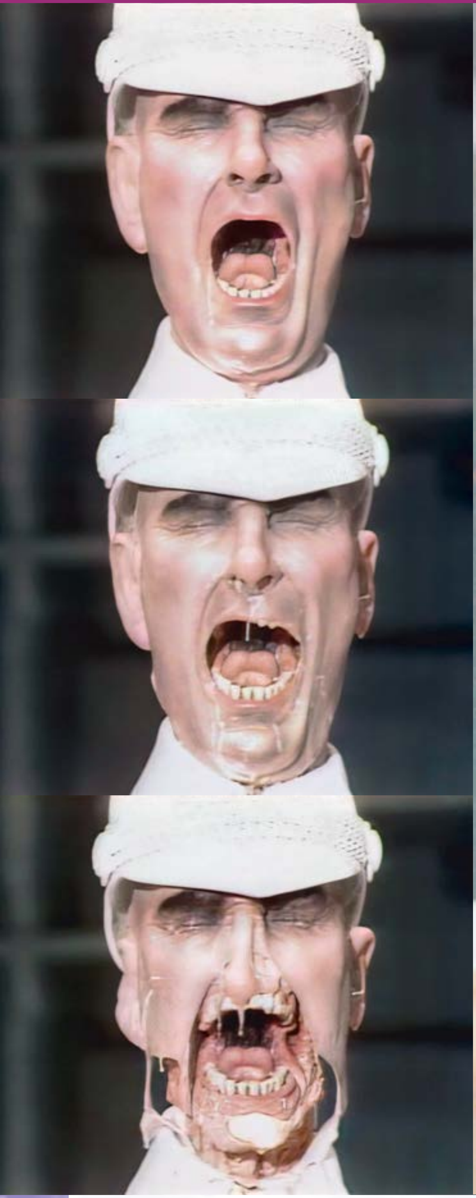
Far left: Drathro in *The Trial of a Time Lord* (1986) was operated by Paul McGuinness.

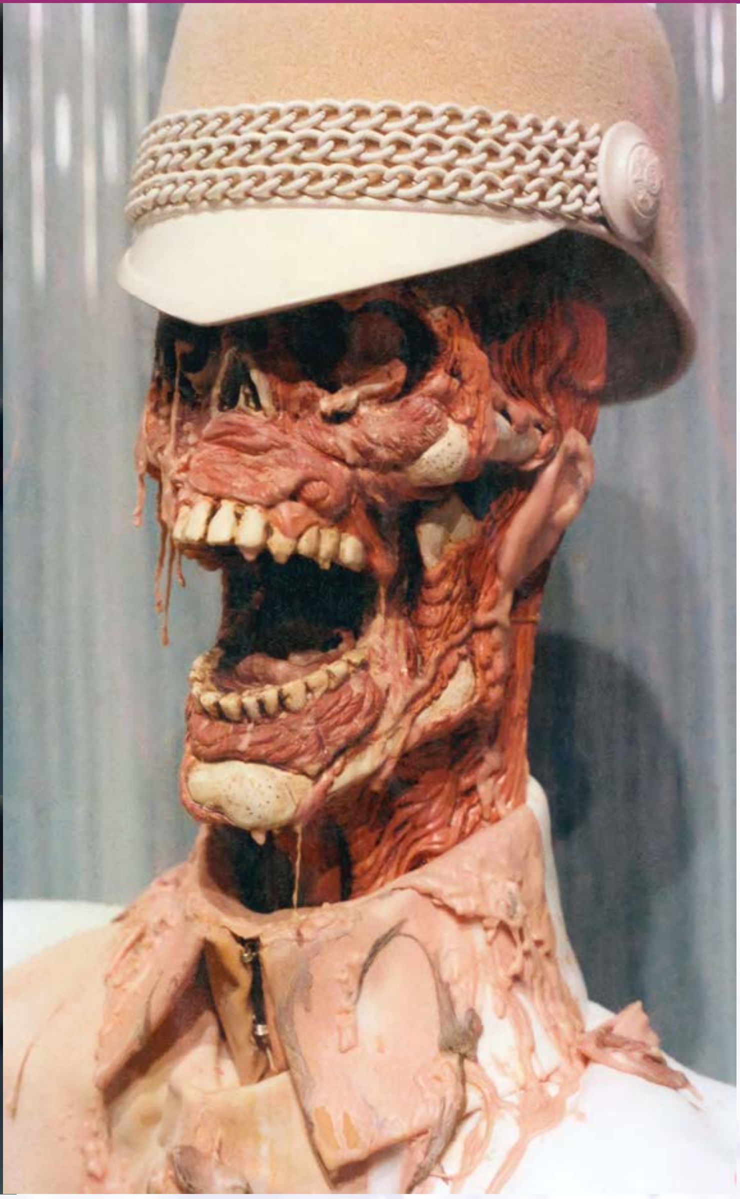
Left above: Disembodied hands drag the Doctor (Colin Baker) under the beach in Part Thirteen of *The Trial of a Time Lord*.

Left below: Mike Tucker played the Doctor (or at least his legs) for this cliffhanger shot in Part One of *Dragonfire*.

Below: Models of the Chimeron baby constructed by Susan Moore and Stephen Mansfield for *Delta and the Bannermen*. Photo © Susan Moore/ Stephen Mansfield.

Bottom: Visual effects designer Andy McVean and assistant Claire Hainstock set up the miniature coach from *Delta and the Bannermen*. Photo © Mike Tucker.





Far left: The impressive sequence of Kane's head melting in Part Three of *Dragonfire*. The sculpt of Kane was based on actor Edward Peel.

Left: The remnants of the melted head in the studio. Photo © Susan Moore/ Stephen Mansfield.

Below: Producer John Nathan-Turner with Bonnie Langford and Sylvester McCoy on 2 March 1987, at a photocall introducing the new Doctor to the press.

When Susan and Stephen handed over their models for *Delta and the Bannermen*, Andy McVean told them of a particularly ambitious effect that he was hoping to include in *Dragonfire*. Part Three's finale featured the villainous Kane melting under the glare of sunlight. Andy wanted to emulate the dissolving face effect in *Raiders of the Lost Ark*, but with a much smaller budget.

"We were so gung-ho about the whole thing and we thought anything was possible," recalls Stephen. "Andy suggested doing a head cast and melting it, but it would have been tricky because Kane had to have his mouth open. I was interested in portraiture and I felt confident that I could make a head that looked like the actor. I measured Edward Peel because I'd seen them measuring someone in a Madame Tussauds brochure. They had photographs of the making of a figure and we basically copied that!"

"We also looked very closely at a *Cinefex* magazine article about the making of *Raiders of the Lost Ark*, which broke down how they did the melting face," adds Susan. "We looked at how they'd approached it and did a cut-price version of that."

Stephen and Susan were present during studio recording to ensure the effect went smoothly. "We knew that everything we did had to be as bomb-proof as possible," says Stephen. "We made two of the Kane heads in case anything went wrong. Mike Tucker, Paul Mann and a few others were holding up hot-air burners and paint strippers to make this thing melt while Susan and I worked the bladders to make the gunge come out of the head."

> "WE MADE TWO OF THE KANE HEADS IN CASE ANYTHING WENT WRONG."
> **STEPHEN MANSFIELD**

The melting face shot was recorded in close-up over several minutes and later speeded up in post-production. Despite one of the wax eyes popping out and one of the 'goo tubes' gushing forth slime in copious amounts, the director was happy with the first take. "We got a round of applause at the end," says Stephen proudly.

John Nathan-Turner was impressed by the quality of the visual effects in Season 24 and was keen to repeat this winning formula. Instead of staff being scheduled to work on *Doctor Who* on the basis of whoever was becoming free, the producer wanted a more co-ordinated approach moving forward. "JNT was frustrated by having to constantly bring new designers up to speed," explains Mike Tucker. "He made a formal request for me to be allowed to work on as many shows as practical to help co-ordinate things. Working on all four stories a year proved impossible due to overlapping schedules, but I ended up doing three stories a year."

Nathan-Turner was also keen to secure the services of Susan Moore and Stephen Mansfield in future seasons. "It was suggested to the designers coming in that they should use us because they knew we were interested and we'd do a good job," says Stephen. "In the next few seasons, we were being commissioned through the top office rather than through Visual Effects, which was quite nice."

Although new designers would be brought in for the following seasons, *Doctor Who* now had a strong and consistent core team of visual effects assistants and freelancers who could rise to any challenge. **DWM**

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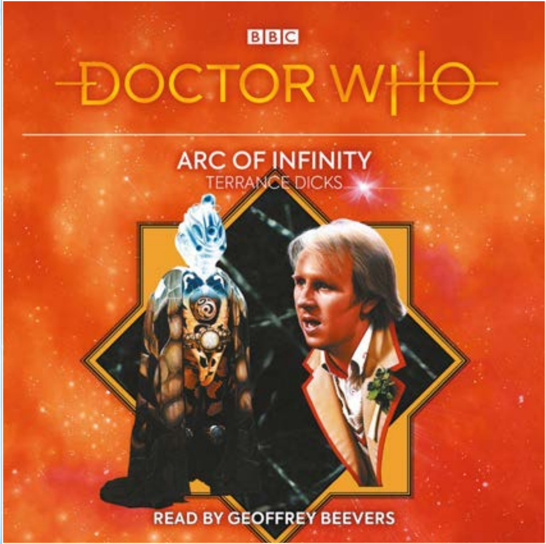
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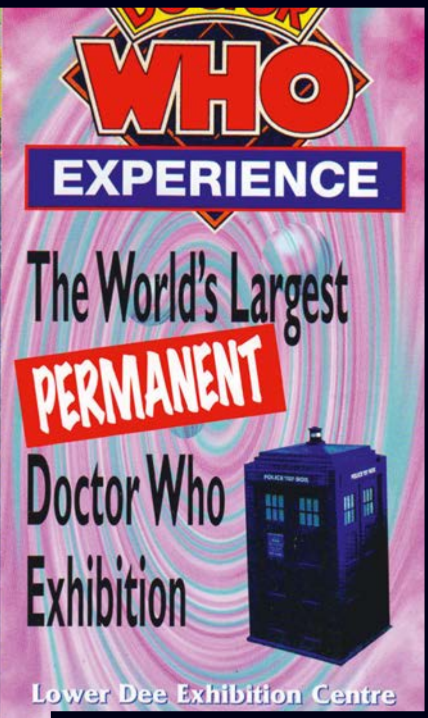
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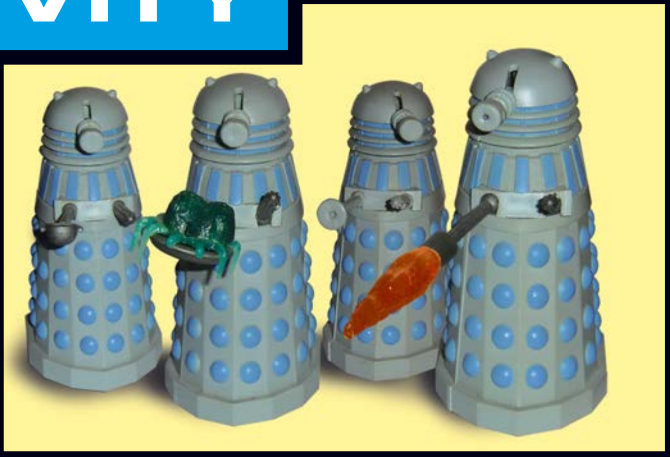

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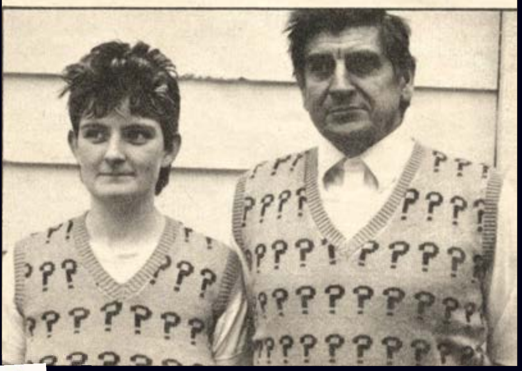

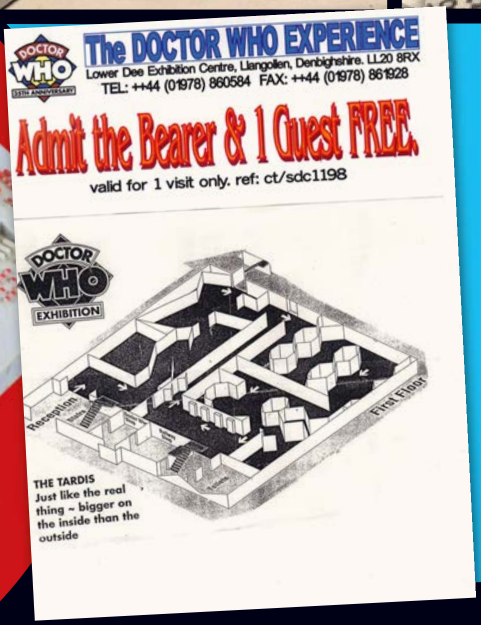

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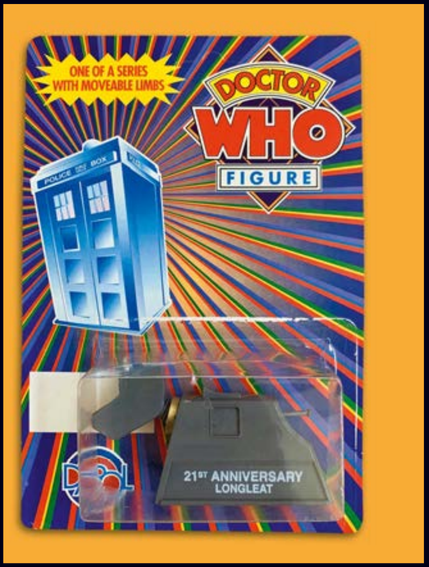
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Dapol Action Figures

JAMIE LENMAN explores the miniature world of Dapol, the company that launched the first line of *Doctor Who* action figures.

As *Doctor Who* was winding down its 20th-century run, something big was gearing up. Taking inspiration from the *Star Wars* merchandising phenomenon, model train specialists Dapol licensed a series of products based on its British cousin. Over the next decade they created a cornucopia of brilliant and bizarre items for fans of *Doctor Who*.

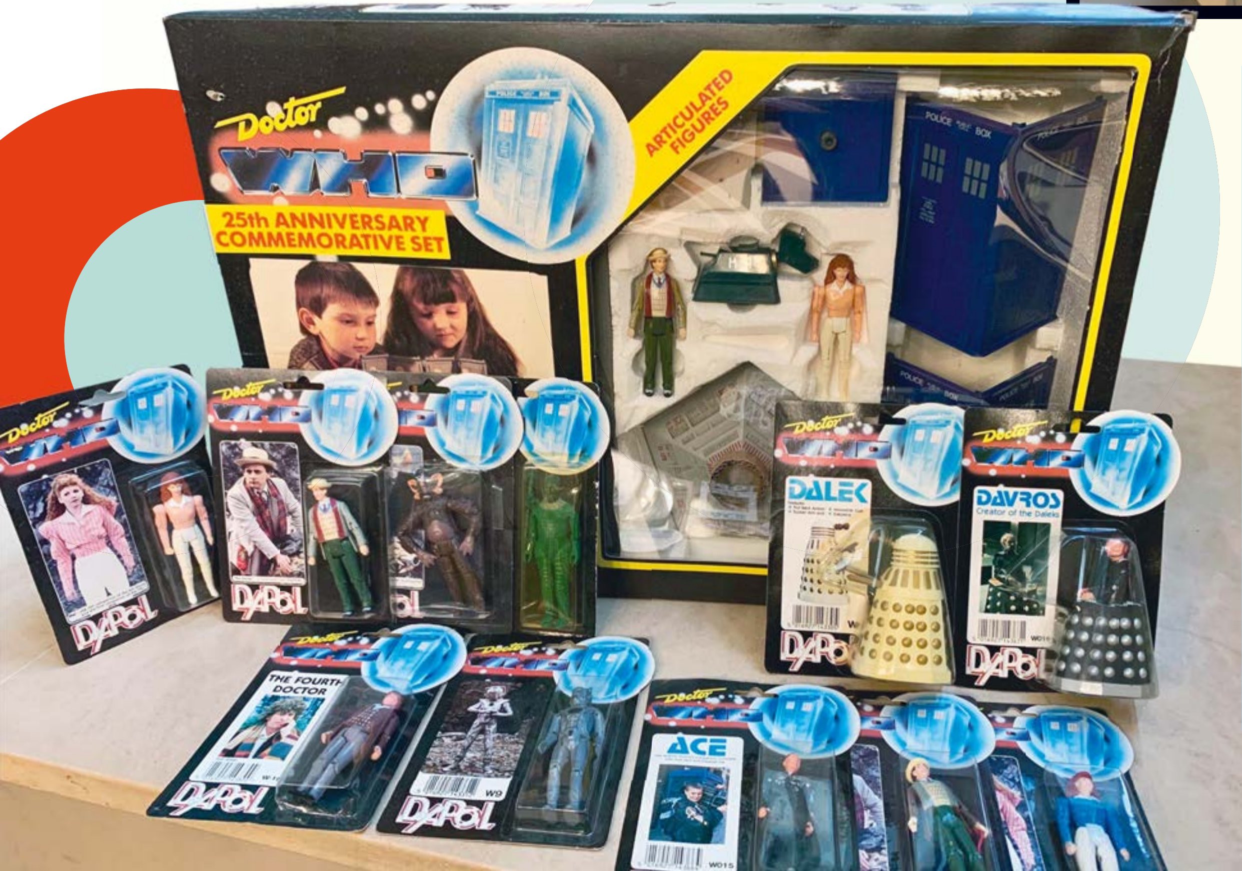
Doctor Who
Souvenir Issue!
25th Anniversary Special

Launching just in time for the show's silver jubilee in 1988, the arrival of Dapol's action-figure line coincided with something of a renaissance for the series. "The first *Doctor Who* item that I ever owned was a copy of the **DWM** *25th Anniversary Special*," says fan and collector Richard Unwin. "I think I picked it up shortly after seeing the first few episodes of *Remembrance of the Daleks*, and it served as my gateway to the whole weird and wonderful history of the show. The back cover of this commemorative publication was a full-page advertisement for the Dapol range. It was the most exciting thing I'd ever seen, and I pored over it for hours."

The advert in question is features not only colour photos of those incredible first few toys, but also a tantalising list of future releases. "I'd never wanted anything as badly as I wanted the 25th Anniversary Set pictured there," Richard claims – and it's not hard to see why. Despite shipping with a monster and a companion from the previous, non-anniversary season, Dapol's opening salvo is surely in the running for best *Doctor Who* toy ever.

Michael, a fan from Northern Ireland, explains the appeal... "The TARDIS was a really excellent design. It split in half to allow a faithfully roundelled interior. It's such a simple design but it had great play value – you really had a sense of the interior-exterior dynamic." And how about the motorised control console? "I was amazed by the quality," he says. "No one was expecting the central column to do its authentic rise and fall." It's just a shame nobody told the kids pictured on the box how exciting it all was – they look as though they'd rather be undergoing dental surgery.

Alas, one problem with these amazing new items was actually getting hold of them. Dapol's patchy distribution meant that they weren't always easy to find. "Even if I'd managed to save up enough pocket money for a 25th Anniversary Set, I never saw one for sale in the shops," says Richard. →



Opposite page, left to right, top to bottom: A leaflet for Dapol's *Doctor Who* Experience; Dapol's 'Early Daleks' set. Images courtesy of Luke Williams; the Boots Video Gift Pack of *The Five Doctors* and a Dalek; one of only 100 black Cyberman figures made when the Dapol factory was visited by Frazer Hines and Anneke Wills; a collection of Dapol Daleks. Photos © Richard Unwin; two Dapol employees sport the Seventh Doctor's jumper for a promotion in DWM; Dapol's five-sided TARDIS console; a ticket to Dapol's *Doctor Who* Experience, including a map of the 'bigger on the inside' site. Image courtesy of Luke Williams; Dapol's '21st Anniversary Longleat' K9. Photo © Richard Unwin.

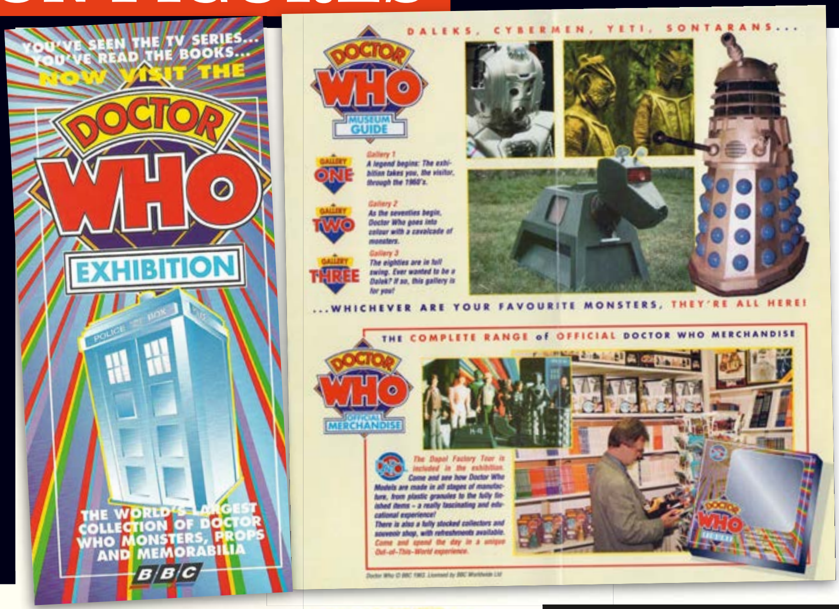
Above left: The *Doctor Who 25th Anniversary Special* (published by Marvel UK in 1988).

Above right: Collector Richard Unwin with his Dapol toys.

Left: Assorted figures from Richard's Dapol collection. Photos © Richard Unwin.

DAPOL ACTION FIGURES

DOCTOR WHO
FIGURE from
DAPOL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GALLERY ONE
Gallery 1
A legend begins: The exhibition takes you, the visitor, through the 1960's.

GALLERY TWO
Gallery 2
As the seventies begin, Doctor Who goes into colour with a cavalcade of monsters.

GALLERY THREE
Gallery 3
The eighties are in full swing. Ever wanted to be a Dalek? If so, this gallery is for you!

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There is also a fully stocked collectors and souvenir shop, with refreshments available.
Come and spend the day in a unique Out-of-This-World experience.

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→ "And believe me – I scoured *every* shelf. It wasn't until a full year after seeing that advert that I finally encountered some actual physical examples of Dapol toys in the wild – on a tenth birthday outing to the Space Adventure attraction in London, which also housed a *Doctor Who* exhibition. The gift shop at the end of the experience was stacked full of the whole range. I could hardly believe it. I was allowed to choose one figure as a birthday treat, and plumped for the Seventh Doctor. He was my most treasured possession for years!"

In time, Michael was lucky enough to stumble upon his own cave of wonders. "There was an out-of-the-way toy shop in Carrickfergus called The Fun Factory," he explains. "They stocked a lot of model trains, so that's maybe how they came to have the Dapol *Doctor Who* line. When I saw the shelves stacked with *Doctor Who* toys I couldn't quite take it in."

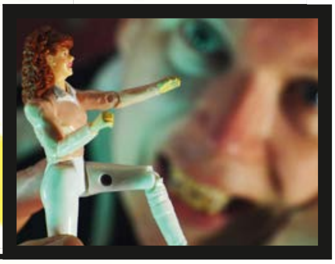
Apart from mail order, there was a rather more direct option for obtaining these plastic prizes – you could simply visit the Dapol factory in Llangollen and more or less pick them off the production line. In the mid-1990s the company's enterprising owner, David Boyle, began organising paid tours of the site, often paired with some form of celebratory event, in order to recoup his losses from a devastating fire.

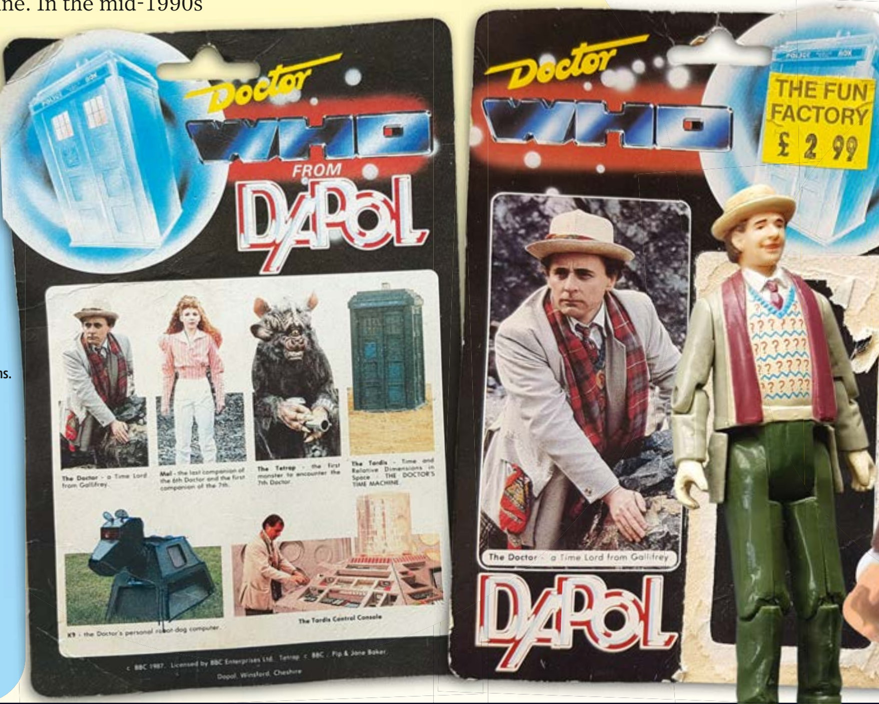
Ben Swithen, a writer and videographer from Sheffield, managed to wangle a brief excursion to Wales. "It was August 1997, and I'd persuaded my family to take a canal trip to Llangollen," says Ben. "The factory tour was really eye-opening, because I learned what small factories are like in the real world. I'd imagined something bigger, more pristine and 'Willy Wonka'. The Dapol factory was a few grey rooms and corridors – probably a two-or-three-person operation. I was shown the plastic injection moulding machines, and how they vacuum-formed plastic around their moulds to make components for the bodies and – more excitingly – for the Daleks."

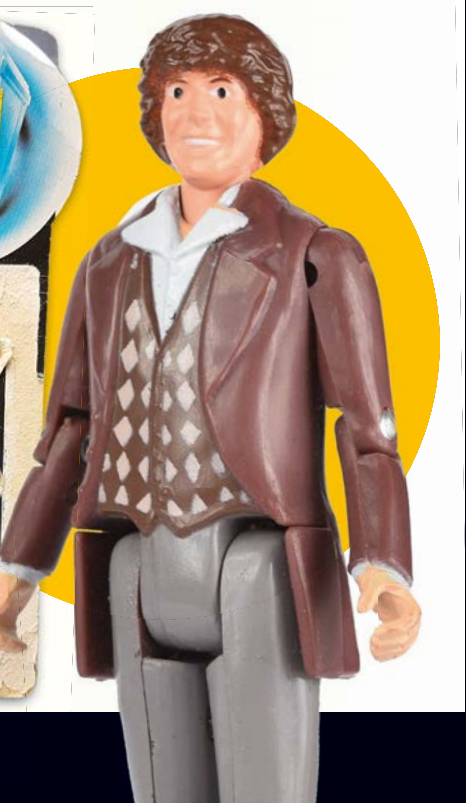
As well as providing a first-hand look at how these fabulous toys were made, coupled with access to a complete stock of every available item, the factory visits also offered the opportunity for some valuable customer feedback. "I complained to the Dapol folk that their Fourth Doctor figure didn't have a scarf, and my mum scolded me for being rude," says Ben.

It has to be said that Ben had a point. The infamously bare-necked Tom Baker doll was among the more egregious of Dapol's many design foibles, which drove some to despair whilst amusing others. "The lack of a scarf on their Fourth Doctor figure is frankly baffling – but it did lead to young me

> "I learned what small factories are like in the real world." **Ben Swithen**







Top left: Mint examples of Dapol figures.
Photo © Richard Unwin.

Top right: The front cover and centre pages of Dapol's exhibition leaflet.
Image courtesy of Luke Williams.

Above right: Ben Swithen plays with a Mel action figure.
Photo © Ben Swithen.

Right: Back and front views of the backing card for the Seventh Doctor figure bought by Northern Ireland collector Michael.

Far right: The scarfless Fourth Doctor figure.

INACTION FIGURES

Shortly before their licence expired in 2002, Dapol had begun a line of small resin statuettes, cast in higher detail than their previous toys but without any pose-ability.

“I have the Second Doctor and Cyberman static models they produced, and I wished they kept going, as they are a step up from the older products,” says John Batty. “I liked the direction they were heading in, as they were better sculpts. Articulated figures were expensive to produce – the ones they had made were good but had a few mistakes they were criticised for, so a relaunch of new, simpler figures seemed like a good idea and probably the only way to keep to a certain price point.”

Only two such statuettes were ever released to the public, although a prototype of a First Doctor model and even a Yeti were made. Even more were supposedly in development. “On the back of the Cyberman packaging, they suggested a Zygon and a Mandrel were to follow,” reveals John. “I’m not sure if the upcoming figures they had planned were the right ones. A Mandrel is not top of my list to begin a new line with!”

learning how to French knit, so that I could make one for him myself,” says Richard.

But what of the K9 toy that was packed with the anniversary set? It was modelled from a publicity shot of the highly reflective prop sitting on a patch of grass, and therefore cast in a rather incongruous shade of green. Richard is quick to jump to its defence. “Green K9 is celebrated as a part of the rich tapestry of *Doctor Who* as much as any other now,” he insists. Michael echoes the idea that these oddities have been reclaimed and embraced by fan culture: “The green K9 and the five-sided TARDIS console definitely felt like part of the *Doctor Who* universe that were just off screen,” he enthuses.

Chris Malbon was one of several Dapol stockists during the 1990s, and he doesn’t remember any complaints. “When Dapol started producing stuff, I’d got a shop in Birmingham – Acme Toys,” he says. “Their quality control wasn’t the best, but to be honest I don’t think many people even noticed. The one I loved was the two-handed Davros!” Chief among Dapol’s many – er – *amendments* to classic characters is the extra arm they granted to their rendering of the Daleks’ maniacal creator. After the error was flagged by the BBC, Dapol responded by simply snipping the offending extremity off all subsequent models, which meant of course that the original ambidextrous edition became something of a collectors’ item.

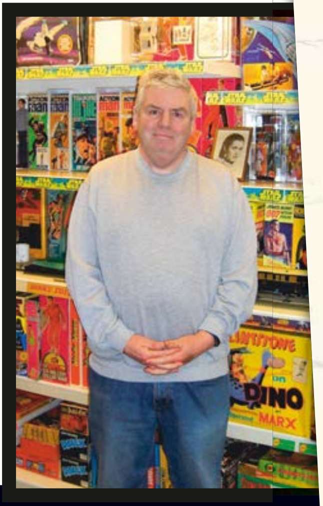
John Batty, a computer network architect from Fair Oak, waited weeks for his two-handed Davros to be delivered. “When it arrived I was very excited,” he says. “I still have him with two arms, but the wire on the top of his head has broken off. However, he’s my favourite thing, well played-with and loved.”

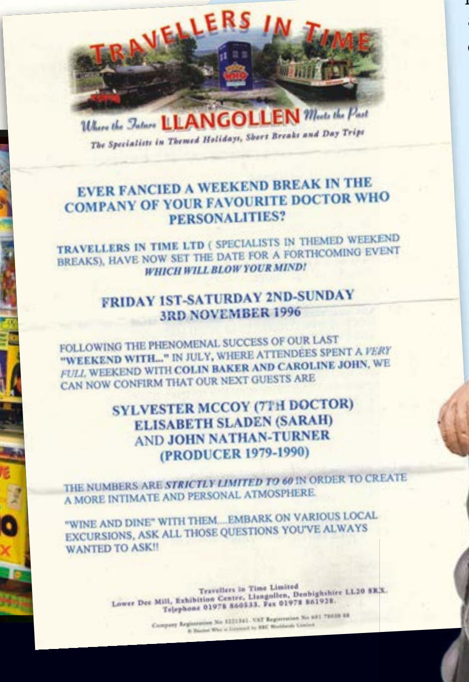
Cybermen, of course, are at least meant to come with two arms, but Michael was shocked to discover his figure had two *left* arms. “The quirks were part of the charm,” he says, shrugging. “Of course, after I’d put him in the freezer a few times he was so brittle that his arm broke off anyway!”

Despite these issues, the line remains popular on the second-hand market. Chris now runs Metropolis Vintage Toys in Warwick and is quick to confirm that the toys sell just as well with today’s children as the adults who bought them first time around. “If I put the single carded figures out, it’s generally kids who will buy them, because anything under ten pounds is still pocket-money prices,” he says. “If you wanted to put together a big Dapol collection, I don’t think it would take you a great deal of time or money.”

While this may be true for the regular assortment of figures, you might have a tougher time tracking down the numberless variants in a kaleidoscope of different shades. These were produced by Dapol sporadically in conjunction with various special events, or sometimes just for the hell of it. David J Howe has written several books on the show’s merchandising, the most comprehensive being *Howe’s Transcendental Toy Box*. “Ah, Dapol, scourge of the collectors with their multi-colour figures and Daleks,” he says, smiling. “They’d put any old coloured plastics in their extruding machines and create Dalek parts, umbrellas, Cybermen, K9s etc in whatever colours came out...”

One of the rarest of these variations was a black Cyberman, produced in honour of a factory visit by 1960s cast members Frazer Hines and Anneke Wills. By this time, the company was becoming aware of the value of such limited runs, as their contemporary marketing would suggest. “ONLY 100 UNITS OF THIS MODEL WILL BE AVAILABLE ON THE DAY AND WILL NEVER BE AVAILABLE IN THIS FORMAT AGAIN,” announced a promotional flyer in bombastic capitals. “THIS MUST BE ONE OF THE MOST UNIQUE OPPORTUNITIES TO ACQUIRE A PIECE OF →





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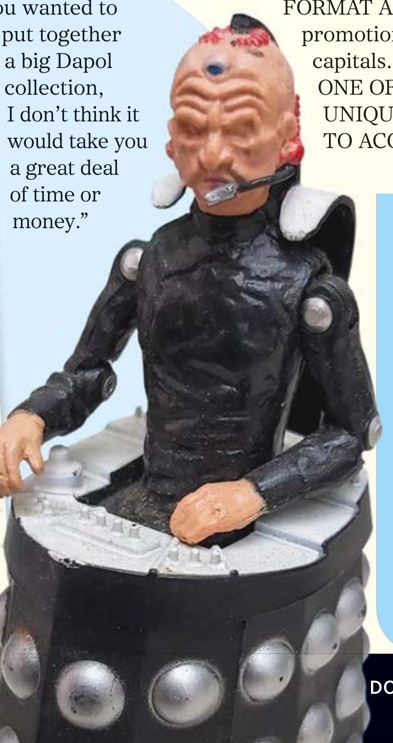


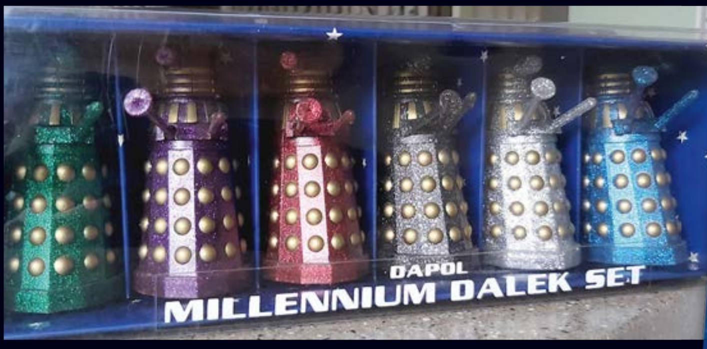
Above left: Dapol’s static models of the Second Doctor and a Cyberman. Photo © John Batty.

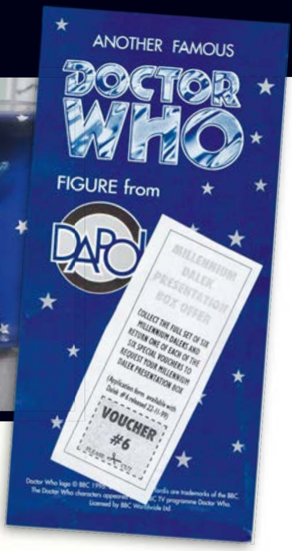
Above right: Collector John Batty with some of his treasured action figures. Photo © John Batty.

Far left: Dapol stockist Chris Malbon. Photo © Tony Kendall.

Left centre: A promotional leaflet for a Dapol event with guests Sylvester McCoy, Elisabeth Sladen and John Nathan-Turner on 1-3 November 1996. Image courtesy of Luke Williams.

Left: The infamous two-armed Davros. Photo © John Batty.


DAPOL
MILLENNIUM DALEK SET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VOUCHER
#6

→ DOCTOR WHO MEMORABILIA AND SOMETHING THAT IS BOUND TO INCREASE IN VALUE!"

Despite being absent from this historic moment, Richard has been able to procure one of these coveted items and can confirm that it has indeed increased in value. "It comes with a backing card signed by Frazer and Anneke, and is rarer than Ergons' teeth," he says. "I'm not telling you how much I spent on it!"

Still, the Cybermen can hardly hold a candle to the sheer number of rainbow-hued Daleks currently trundling around in the wilderness – from traditional blue-and-grey all the way to a Christmas Dalek in green, red and gold. At one curious juncture in 1992, high-street chemist Boots even boasted a unique version made to match the company's branding, sold in a special set with a VHS copy of 1983's *The Five Doctors*.

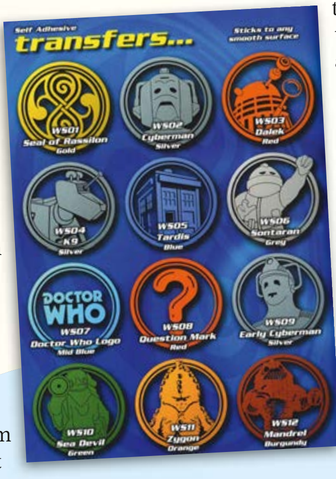
But in terms of pure fabulousness, nothing can compare to the six 'Millennium Daleks' released in 2000. Cast in six dazzling varieties of glitter-infused plastic, the arrival of these glammed-up nasties hinted further at Dapol's increased focus on collectors. Each one was sold separately and came with a special token that, when posted with the other five and a cheque for £2.99, would bag you a special presentation box in which to keep your disco darlings. Who could resist? "I'm pleased I got the Millennium Daleks and sent off for the box," says John. "I still have it and use it. The plastic clear shell needs cleaning sometimes and the sides have bowed slightly, but it's still in pretty good nick!"

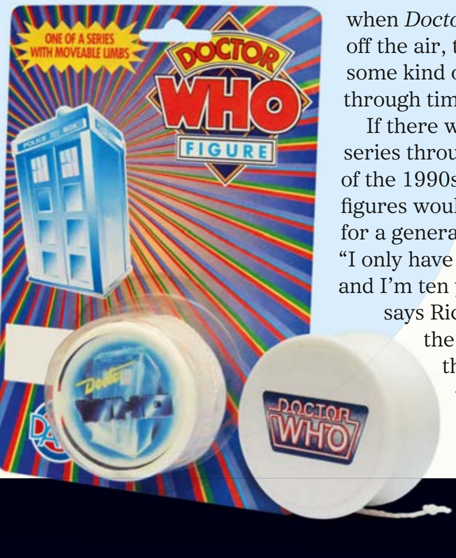
Aside from their action-figure range, Dapol experimented with a myriad of different products, from stationery to glassware and everything in between. It seemed that as long as you could put the *Doctor Who* logo on it, Dapol would give it a go. In all fairness, that's exactly what some fans were after. "I've recently purchased the Dapol yo-yo with the McCoy-era logo, because anything bearing that logo is of particular interest to me," says Richard. Packaged on the same card as the action figures, the yo-yo was duly advertised as "One of a series with moveable limbs"!

On the strictly non-moving front, David Howe fondly remembers picking up a set of smart transfers, specifically designed to stick fast "to any smooth surface" and thereafter stay put. "It's always interesting to see what gets produced to tie in with *Doctor Who,* and these 12 stickers had rather a nice silhouette design on them," he says. "I always like items in packaging as well, and as each of these was individually packaged with a header card, they were very collectible – so of course I needed to have all of them!"

Above all, though, it's the action figures that people cherish most fondly. "The figures sparked my imagination," says Ben. "They were all we had, so they were very important to me." For many, they were a crucial supply of Time Lord goodness whilst the show was absent from our screens. "In a time when *Doctor Who* was off the air, they were like some kind of miracle fallen through time," says Michael.

If there was to be no new series throughout the whole of the 1990s, the Dapol figures would fill that gap for a generation of children. "I only have to look at them and I'm ten years old again," says Richard. "That's the best thing about the Dapol TARDIS – it actually lets me travel in time." **DWM**


Self Adhesive
transfers...
Sticks to any smooth surface
WS01 Seal of Rassilon Gold
WS02 Cyberman Silver
WS03 Dalek Red
WS04 K9 Silver
WS05 Tardis Blue
WS06 Sontaran Grey
WS07 Doctor Who Logo Mid Blue
WS08 Question Mark Red
WS09 Early Cyberman Silver
WS10 Sea Devil Green
WS11 Zygon Orange
WS12 Mandrel Burgundy


ONE OF A SERIES WITH MOVEABLE LIMBS
DOCTOR WHO
FIGURE
DOCTOR WHO

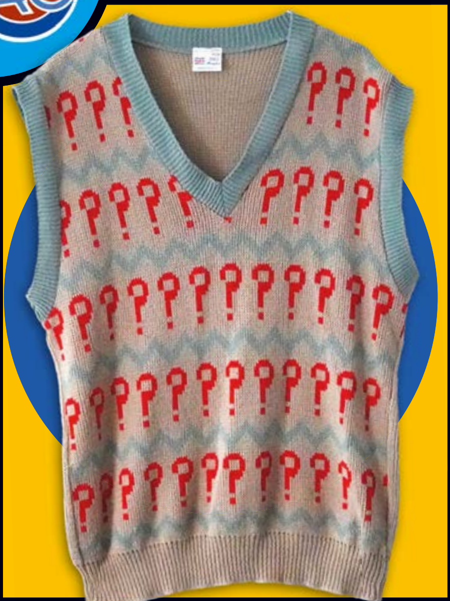
Left from top: Dapol's Seventh Doctor jumper.
Photo © Jamie Lenman;
a page from the 2000 Dapol catalogue.
Image courtesy of Luke Williams;
a page from the 1988 Dapol brochure.

Above left: The Millennium Dalek Set.
Photo © John Batty.

Above right: A voucher for the Millennium Dalek presentation box.
Photo © Richard Unwin.

Below right: Dapol transfers, as seen on a page from the 2000 catalogue.
Image courtesy of Luke Williams.

Bottom right:
The Dapol yo-yo.
Image courtesy of Luke Williams.



WOOLY PULLY

As part of their wider range of products, Dapol dabbled in some early cosplay, delivering their own idiosyncratic take on Sylvester McCoy's question-mark jumper in 1988. "Playing *Doctor Who* usually meant putting together a vaguely Doctorish ensemble – often a checked shirt, waistcoat, cream chinos and green DMs," says Michael. "The idea of an official costume item was mind-blowing. My parents purchased it in secret and it made a very memorable Christmas present."

This "quality-made garment" was knitted from 100 per cent acrylic wool, in a choice of two sizes. "True to Dapol form it had a few quirks, making it just a little bit *off*," remembers Michael. "It's the colour of milky tea and the pattern is massive, giving just five rows of question marks with really chunky big corners."

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DALEKS
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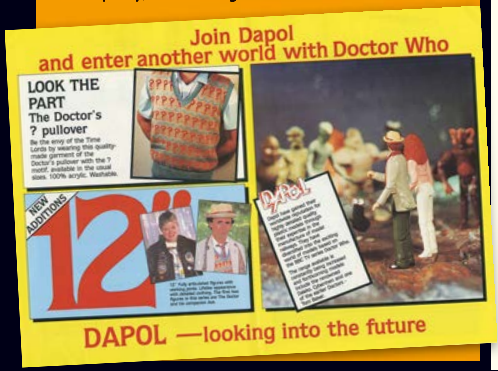
Batteries not included
others...
W017-3 7th Doctor Pullover 40-42"
W017-4 7th Doctor Pullover 44-46"
W005 Tardis with working light (Batteries not included)

As with seemingly all Dapol's products, however, the various kinks and kooks couldn't stop the pullover from finding a place in fans' affections, and Michael still has his in careful storage, to be worn only on special occasions. "It felt like such a treasure that I feared it getting damaged or dirty," he says. "It stayed in my cupboard until 26 March 2005 when I wore it for a party, celebrating *Doctor Who*'s return!"



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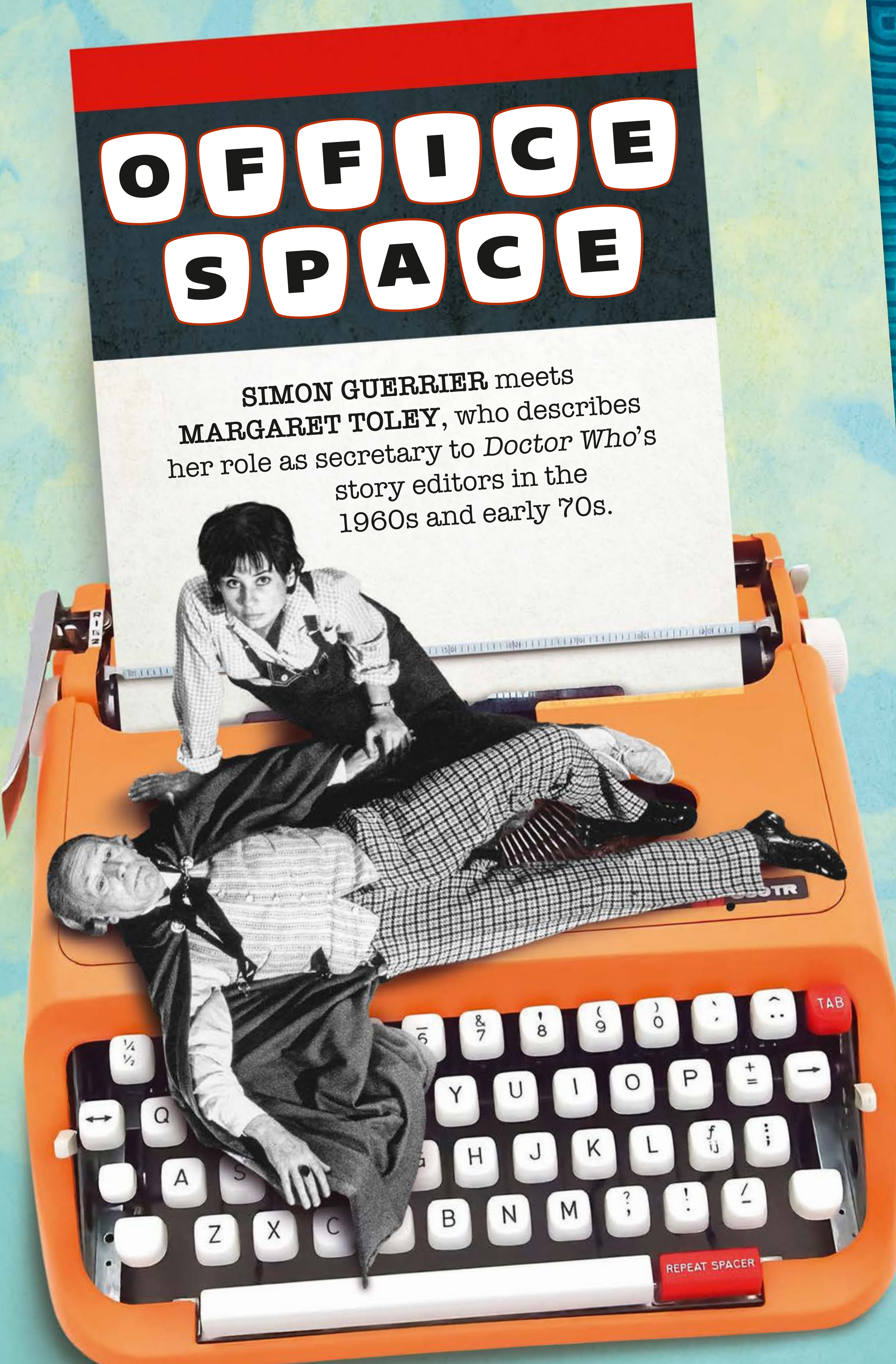
OFFICE SPACE

SIMON GUERRIER meets **MARGARET TOLEY**, who describes her role as secretary to *Doctor Who*'s story editors in the 1960s and early 70s.


TAB
REPEAT SPACER

“If I tell people I once worked on *Doctor Who*, they get terribly excited,” says Margaret Toley, who worked as a secretary at the BBC between 1961 and 1971. “They don’t remember a lot of the other programmes I worked on, but there’s a kudos to *Doctor Who*. It was, and still is, such a big thing.”

Margaret Turner, as she was in those days, worked for *Doctor Who*’s first producer, Verity Lambert, in 1963 and was then assigned to story editor David Whitaker. Over the next three years she worked for his successors, Dennis Spooner, Donald Tosh and Gerry Davis, as they oversaw the era of the First Doctor, played by William Hartnell. These early years of *Doctor Who* have been documented in exhaustive detail, not least in this magazine, but Margaret can provide vivid insights into the personalities working on scripts, and the atmosphere at the time.

“I started at the BBC in 1961,” she says. “I was 17 or 18 and had just finished two years at secretarial college.” Margaret’s father, a policeman in Worthing, had connections with the Foreign Office and Margaret was going through the vetting process for a job there. “But I wanted to get a job on my own merit, and some people from the college had gone for a day at the BBC which sounded nice, so I applied and got an interview.”

A college friend, Diane Rickard, was also successful and had her interview first, so was able to tell Margaret what to expect. “There was a spelling test with ten tricky words, and I had the same ones as her!” says Margaret, laughing. “Otherwise, I wouldn’t have got them right – or got the job.”

Margaret and Diane started at the same time, billeted in the same BBC hostel in Bayswater. “Yes, they looked after us,” she says, “though we didn’t realise that between Bayswater Station and the hostel was quite a red-light district! The hostel was men and women, but you weren’t allowed in the men’s half upstairs and you had to be in by 10.30 each night or have a pass. I think I had a pass just once in all the time I was there, to go to a jazz festival at Alexandra Palace.”

> “Yes, it was a lot of men, in ties, smoking and typing at speed.”

Diane was assigned to the BBC’s Outside Broadcasts department “and went on quite a few foreign trips,” says Margaret, a little enviously. Margaret was sent to the then-new Television Centre and the Scripts Department run by Donald Wilson – who would later co-create *Doctor Who*.

“Oh, I remember the pipe!” she says, laughing when shown a picture of Wilson from the time. “He was really nice, but I was incredibly intimidated. I came in as this naive teenager and was only a junior secretary, and he was in his 50s, very well spoken and upper class. And yet I was told that this was ‘Donald’! Nowadays, everybody calls people by their Christian names, but I found it quite frightening. I mean, he was very much in charge of the whole department.”

Margaret remembers a smoky, male-dominated environment. “Betty Willingale [who later script-edited celebrated BBC productions such as *I, Claudius* and *Tinker Tailor Soldier Spy* before becoming an accomplished producer] was in the department, and there were a few other high-up women, and a lot of women PAs. But yes, it was a lot of men, in ties, smoking and typing at speed. I remember Ian Kennedy Martin, Vincent Tilsley, John Hopkins, Tony Coburn...”

Anthony Coburn would later write the first four episodes of *Doctor Who*. An internet search brings up a photograph of a bearded Coburn with his wife and son. “Oh, I wouldn’t have recognised him – he was clean-shaven when I knew him. I always liked him. He lived in Herne Bay, didn’t he?”

Did the writers ask her out – and did she go on any dates? “No!” She says, laughing. “I had a boyfriend back home. I’d go back at weekends; my life wasn’t particularly BBC orientated.”

Margaret has a photograph of herself from the 18 months she spent working for Wilson, taken around Christmas of either 1961 or 1962. “There are curtains in the window, so it’s probably his secretary’s office,” she says. “You can see the scripts piled up.” It’s the only photograph of her at work that she knows of – from the whole decade she was there.

In 1963, the Script Department was shut down as part of a radical shake-up by the new Head of Drama, Sydney Newman. “Drama was now divided into three – series, serials and plays, with Donald in charge of serials.” Margaret was assigned to Joy Harrington, an actress, writer and producer who was adapting Robert Louis Stevenson’s novel →

Opposite page: The Doctor (William Hartnell) and Susan (Carole Ann Ford) in *Planet of Giants* (1964).

Above: Margaret Toley circa Christmas 1961 or 1962, in an office at the BBC’s new Television Centre.

Photo © Margaret Toley.

Left above: Donald Wilson, the Head of the BBC Scripts Department, co-created *Doctor Who* in 1963.

Left below: Anthony Coburn, the writer of the first *Doctor Who* story, *100,000 BC*.

OFFICE SPACE

Right: Verity Lambert, *Doctor Who*'s first producer, at Lime Grove Studios.

Below: In 1963 Margaret worked on *Kidnapped* (as featured on this *Radio Times* cover) before joining the staff of *Doctor Who*.

Bottom left: Jessica Raine as Verity Lambert in the 2013 drama *An Adventure in Space and Time*.

Bottom centre: Richard Marson's biography of Verity Lambert, *Drama and Delight*, was published by Miwk in 2015.

Bottom right: *Doctor Who*'s first alien creature, the petrified corpse of a Magnedon, appeared in *The Dead Planet*, the first episode of *The Mutants* (aka *The Daleks*, 1963-64).

OCTOBER 12–18

BBC tv Sound

Radio Times

SIXPENCE

SCOTTISH EDITION

KIDNAPPED

The wanderings and adventures of Stevenson's hero David Balfour as a twelve-part serial

→ *Kidnapped* and its sequel *Catriona* as an 11-part serial, which began broadcasting on 13 October 1963.

"That was based in Threshold House," says Margaret, referring to a square, nondescript office block at 65 Shepherd's Bush Green, down the road from Television Centre and around the corner from the BBC older studio facilities at Lime Grove. "I think straight after *Kidnapped* I went onto *Doctor Who*, right at the beginning when it started. I worked for [producer] Verity Lambert for a month or two."

Doctor Who had been devised by Wilson and Newman, and the latter had made the controversial choice to have Lambert produce it. In *Drama and Delight*, Richard Marson's 2015 biography of Lambert, Margaret recalled what it was like each morning when Verity arrived at Threshold House: "She'd sort of rush into the office and there was quite a fraught atmosphere, hectic. She was very much in charge. Once she was in, everybody knew that she was there and it was all go, go, go. She always knew exactly what she wanted. There was a lot of shouting but she was very nice."

"Verity could be difficult," admits Margaret now. "Reading Richard's book and how the men were around her, I think she had to be. She was like a bombshell, so full of charisma, so confident and bustling. She was flamboyant and always wore beautiful clothes. I think she had loads of money." Lambert was just 27 when the first episode of *Doctor Who* was broadcast. "But when you're 20, as I was, that seems very old."

After a month or two, a new secretary was assigned to Lambert. "Val Speyer was about Verity's age, I think, and came with experience from working for Ronnie Waldman, the General Manager of BBC Enterprises. Val managed Verity very well; she used to mother her."

Margaret, meanwhile, had a new position, her time split 50:50 between two story editors – David Whitaker on *Doctor Who* and Roger Parkes on thriller serials for the new channel BBC 2. Whitaker was 35, which surprises Margaret. "He seemed so much older, with grey hair and a sort of grey, unwell complexion. But he was a lovely person to work for, very quiet, considerate and kind. In his manner and speech, he was a gentleman of the old school." On Margaret's 21st birthday in 1964, Whitaker presented her with a beautiful gift she still treasures – a musical box and compact, that plays *La Vie en Rose*.

Margaret thinks one of the few surviving photographs of Whitaker might show him in his office, the room next door to Lambert's, pausing over his large manual typewriter, cigarette in hand. "Everyone smoked in those days," she says. "There was Verity's office, then David's, then mine,

MAGNEDON MEMORIES

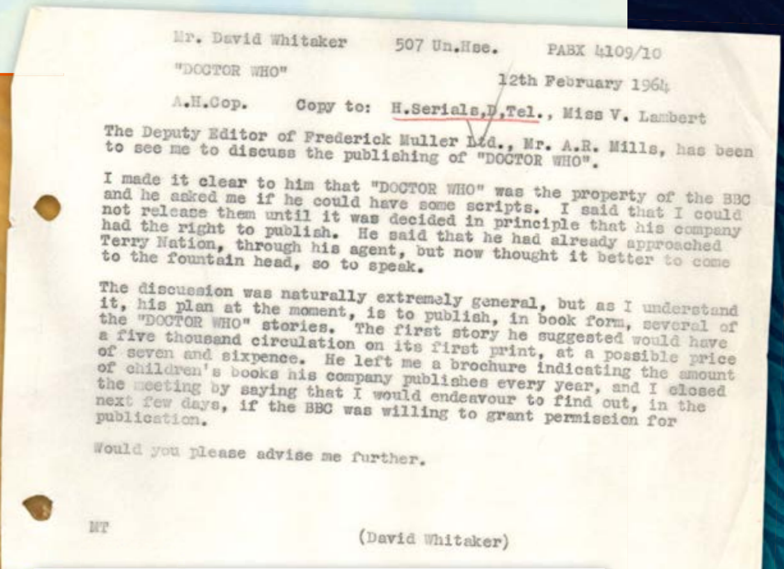
In 2013, the BBC broadcast *An Adventure in Space and Time*, a drama about the early days of *Doctor Who*, starring Jessica Raine as Verity Lambert. "I thought it was very good," says Margaret. "It was very interesting and brought back plenty of memories – and lots of things I didn't ever know."

Prompted by our interview, she also sought out Richard Marson's biography of Lambert, *Drama and Delight*. "That really affected and upset me," she says. "All the stuff about her being in hospital and very ill at the end. I couldn't believe it. Not the Verity I knew, who was always so full of life."

A rare photograph in the book prompts a happier memory. Lambert is in her office, sitting at a desk strewn with papers, the wall behind her covered in images from the first year of *Doctor Who*. "She had a silver dragon, from one of the first episodes," says Margaret. This was the Magnedon – a native of the planet Skaro and the first alien fully seen in the series. "It remained in the office as long as I can remember."

Verity Lambert

Above left and inset: The musical box and compact given to Margaret by David Whitaker for her 21st birthday in 1964 contains a photo of Margaret with her husband David. Photos © Simon Guerrier.



Mr. David Whitaker   507 Un.Hse.   PABX 4109/10

"DOCTOR WHO"

12th February 1964

A.H.Cop.   Copy to: H.Serials,D,Tel., Miss V. Lambert

The Deputy Editor of Frederick Muller Ltd., Mr. A.R. Mills, has been to see me to discuss the publishing of "DOCTOR WHO".

I made it clear to him that "DOCTOR WHO" was the property of the BBC and he asked me if he could have some scripts. I said that I could not release them until it was decided in principle that his company had the right to publish. He said that he had already approached Terry Nation, through his agent, but now thought it better to come to the fountain head, so to speak.

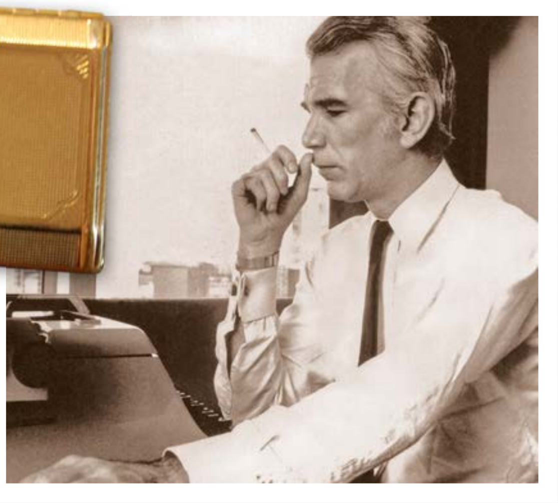
The discussion was naturally extremely general, but as I understand it, his plan at the moment, is to publish, in book form, several of the "DOCTOR WHO" stories. The first story he suggested would have a five thousand circulation on its first print, at a possible price of seven and sixpence. He left me a brochure indicating the amount of children's books his company publishes every year, and I closed the meeting by saying that I would endeavour to find out, in the next few days, if the BBC was willing to grant permission for publication.

Would you please advise me further.

MT

(David Whitaker)

Top right: In February 1964 Margaret typed this letter on behalf of David Whitaker.



Above left: David Whitaker, *Doctor Who*'s first story editor, in his office at Threshold House, Shepherd's Bush.

then Roger, then his producer Alan Bromly in a tiny office after that, with his secretary in with him. There were some more offices beyond that, and a row of smaller offices on the other side of the corridor.

"We had large, square offices, with big picture windows going all the way across, looking out onto Shepherd's Bush Green. It wouldn't have been double-glazed so you could hear all the noise outside. It was so noisy you couldn't open the windows or you wouldn't be able to hear people on the phone." Margaret thinks her desk had two phones – one for calls relating to *Doctor Who*, the other for calls relating to the thriller serials. There was no radio or music, just the clatter of typing.

"There was lots of retyping of scripts in those days because we didn't have computers, just manual typewriters. I typed a lot of scripts and their amendments. To run off multiple copies, we used a Gestetner machine, which meant typing onto a double stencil – and you had to absolutely *bang* the keys so that it took up."

> "David Whitaker was a lovely person to work for, very quiet, considerate and kind."

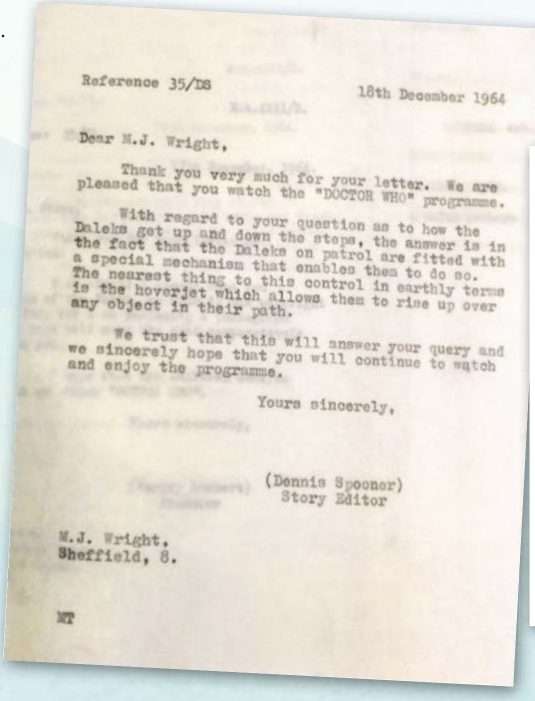
Marson's Lambert biography describes all kinds of problems with scripts – actors, directors and BBC managers who felt they weren't good enough, and then complaints from actors about last-minute rewrites. Margaret remembers little of this. "It would all have happened in David's office, I think. I just made the changes he gave me."

As well as the typing of scripts, Margaret "had to do publicity briefings for each story, too. You had to find out about the characters in the scripts, and the actors playing them – and find out what else they'd been doing. You'd ring their agents and make a list. It was just general secretarial work, really – lots of letters, ringing up and making interviews for writers to come in, that sort of thing."

Some writers made more of an impression than others when they came into the office. Margaret remembers Terry Nation, who became something of a celebrity for creating the Daleks. "He was often about," she says, "and seemed very efficient." John Lucarotti, writer of *Marco Polo* and *The Aztecs*, "lived in Ibiza and was always very pleasant to me", and Moris Farhi "was a friend of Roger Parkes who got in with David". Whitaker decided not to proceed with the scripts Farhi submitted (audio versions were released by Big Finish in 2010), but his visits were more memorable than other writers whose work *did* make it to the screen. For example, Margaret has no memory of Peter R Newman (*The Sensorites*) or Bill Strutton (*The Web Planet*).

One writer she certainly remembers is Dennis Spooner, who wrote *The Reign of Terror* and then, in November 1964, became story editor when Whitaker left the BBC to go freelance.

"I liked them both very much, but Dennis was →



Reference 35/DS

18th December 1964

Dear M.J. Wright,

Thank you very much for your letter. We are pleased that you watch the "DOCTOR WHO" programme.

With regard to your question as to how the Daleks get up and down the steps, the answer is in the fact that the Daleks on patrol are fitted with a special mechanism that enables them to do so. The nearest thing to this control in earthly terms is the hoverjet which allows them to rise up over any object in their path.

We trust that this will answer your query and we sincerely hope that you will continue to watch and enjoy the programme.

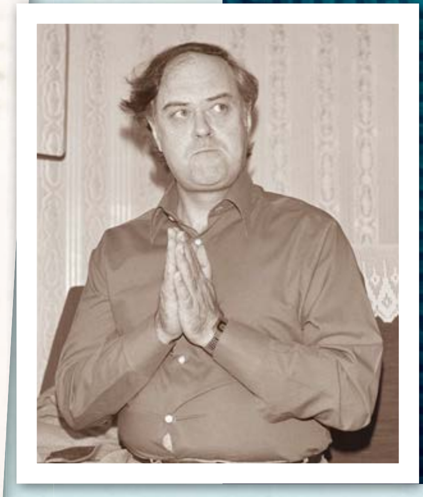
Yours sincerely,

(Dennis Spooner)
Story Editor

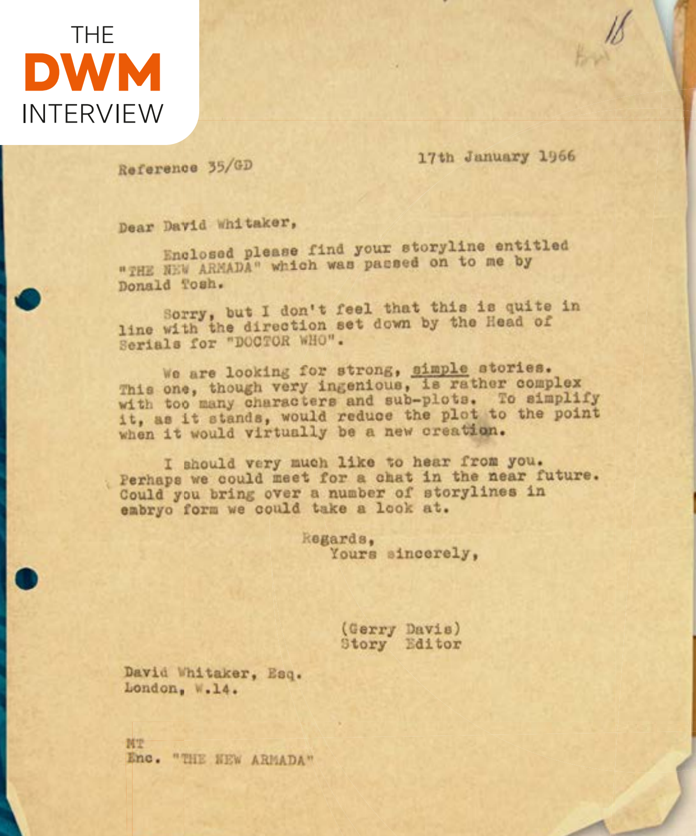
M.J. Wright.
Sheffield, 8.

MT

Below left: In December 1964 Margaret typed this letter for *Doctor Who*'s new story editor, Dennis Spooner.



Below right: Dennis Spooner, pictured in the early 1980s.



Reference 35/GD

17th January 1966

Dear David Whitaker,

Enclosed please find your storyline entitled "THE NEW ARMADA" which was passed on to me by Donald Tosh.

Sorry, but I don't feel that this is quite in line with the direction set down by the Head of Serials for "DOCTOR WHO".

We are looking for strong, simple stories. This one, though very ingenious, is rather complex with too many characters and sub-plots. To simplify it, as it stands, would reduce the plot to the point when it would virtually be a new creation.

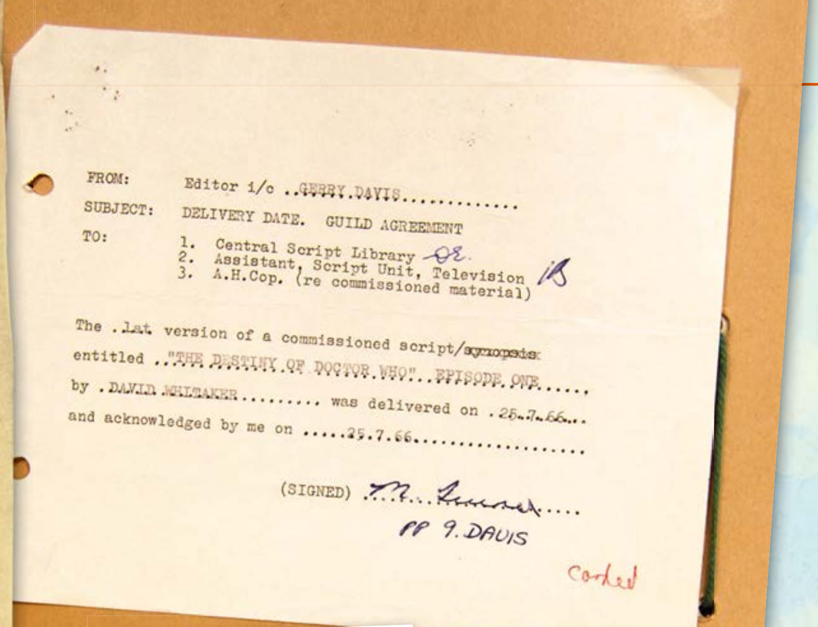
I should very much like to hear from you. Perhaps we could meet for a chat in the near future. Could you bring over a number of storylines in embryo form we could take a look at.

Regards,
Yours sincerely,

(Gerry Davis)
Story Editor

David Whitaker, Esq.
London, W.14.

MT
Enc. "THE NEW ARMADA"

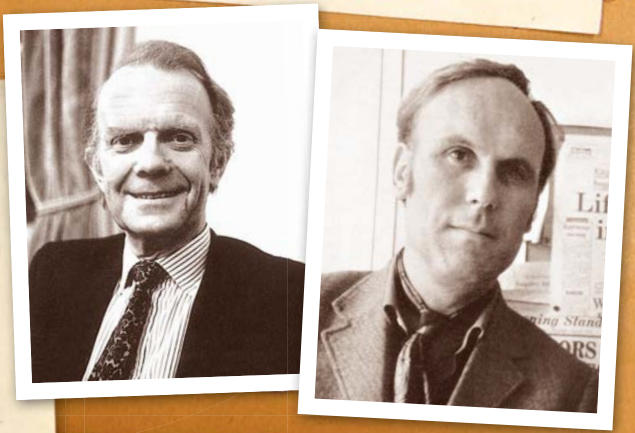


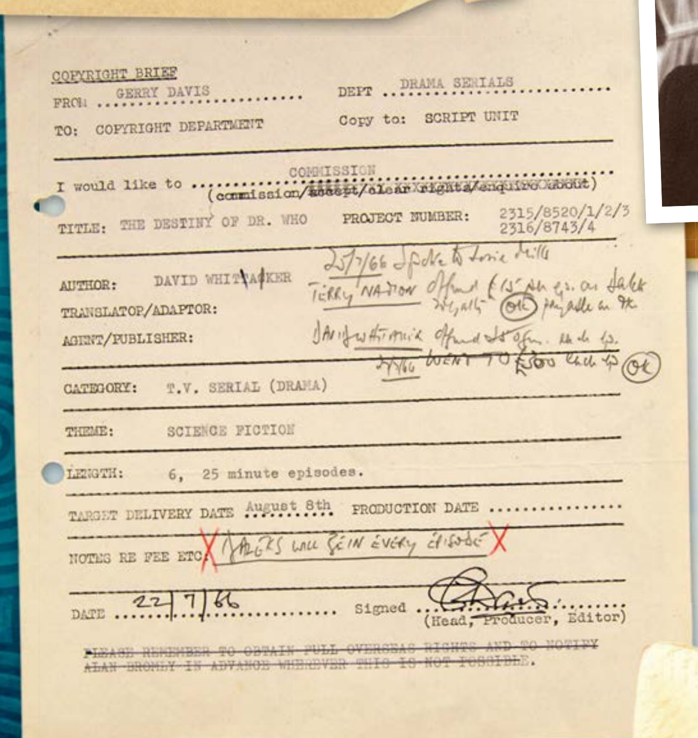
FROM: Editor i/c ..GERRY DAVIS.............
SUBJECT: DELIVERY DATE. GUILD AGREEMENT
TO:
1. Central Script Library
2. Assistant, Script Unit, Television
3. A.H.Cop. (re commissioned material)

The .1st. version of a commissioned script/~~synopsis~~ entitled .."THE DESTINY OF DOCTOR WHO"..EPISODE ONE..... by .DAVID WHITAKER........ was delivered on .25.7.66... and acknowledged by me on .....25.7.66.................

(SIGNED) ....
pp G. DAVIS

Carded





COPYRIGHT BRIEF

FROM ..GERRY DAVIS........ DEPT ..DRAMA SERIALS........
TO: COPYRIGHT DEPARTMENT Copy to: SCRIPT UNIT

I would like to ....COMMISSION....
(commission/~~accept/clear rights/enquire about~~)

TITLE: THE DESTINY OF DR. WHO PROJECT NUMBER: 2315/8520/1/2/3 2316/8743/4

AUTHOR: DAVID WHITTAKER
TRANSLATOR/ADAPTOR:
AGENT/PUBLISHER:

25/7/66 Spoke to Lorne Mills
TERRY NATION offered £15 per ep. on Dalek royalty (OK) payable on the
DAVID WHITAKER offered [illegible] each ep.
27/7/66 WENT TO £500 each ep (OK)

CATEGORY: T.V. SERIAL (DRAMA)

THEME: SCIENCE FICTION

LENGTH: 6, 25 minute episodes.

TARGET DELIVERY DATE August 8th PRODUCTION DATE ....

NOTES RE FEE ETC. X DALEKS WILL BE IN EVERY EPISODE X

DATE ..22/7/66.............. Signed ....
(Head, Producer, Editor)

~~PLEASE REMEMBER TO OBTAIN FULL OVERSEAS RIGHTS AND TO NOTIFY ALAN BROMLY IN ADVANCE WHEREVER THIS IS NOT POSSIBLE.~~

Top left: In January 1966, Margaret typed this letter from *Doctor Who* story editor Gerry Davis to David Whitaker, rejecting the storyline *The New Armada*.

Top right: A delivery form for David Whitaker's story *The Destiny of Doctor Who*, signed by Margaret. The story would ultimately be broadcast as *The Power of the Daleks* (1966).

Above left: A copyright brief form for *The Destiny of Doctor Who* from Gerry Davis.

Above right inset: Donald Tosh became *Doctor Who*'s story editor in 1965; he was succeeded by Gerry Davis in 1966.

Right: The mug given to Margaret by Donald Tosh.

Photo © Simon Guerrier.

→ very different to David, much more bouncy, outgoing and fun. He was only a few years younger than David, but that wasn't how it seemed. Dennis had two little boys then and that probably affected his outlook and how he acted. Like David, he was kind. I was learning to drive and he said, 'I can't buy you a real car but there's this' – and he gave me a little gold charm of one. Sometimes he'd take me out to lunch at Bertorelli's, too."

Margaret had few opportunities to get out of the office, even at lunchtime. "The canteen at Television Centre was too far to walk to and back, so I'd eat at my desk, or on Shepherd's Bush Green if it was a nice day. Some producers wanted their secretaries to go to outside rehearsals for run-throughs and things like that. I didn't often do that, though I sometimes went to watch recordings. I think I was at the first one for *Doctor Who*, in the viewing room at Lime Grove. But really I worked Monday to Friday, 9.30 until about five."

She didn't socialise much with her colleagues on the series. By this time, Margaret was no longer in the BBC hostel but renting a room in Notting Hill, her future husband David Toley living upstairs in the same building. "That's where my life was," she says.

In the summer of 1965, Lambert and Spooner both left *Doctor Who* and were replaced by John Wiles and Donald Tosh. Margaret had already worked for Wiles – for a while he had been a script editor on the thriller serials under producer Alan Bromly.

"I remember a silly thing from when I worked with John, I think on *Doctor Who*. With my job, you were either working really, really hard all the time, or there'd be a lull where you had absolutely nothing to do. And there must have been a long period of nothing because I knitted a pair of knee-length white socks, with cable all the way up!"

Margaret also shows us the large stripy mug that Donald Tosh gave her when she was his secretary, in which she now keeps her kitchen utensils. “It says on the base it’s from Finland,” she says, “but I don’t know if he went there or bought it from a shop.” It’s not quite as grand a present as a musical box or gold charm, though, is it? Margaret laughs. “I’m still glad to have it. You know, Verity also gave me a lovely silk scarf one Christmas. It was from Liberty.”

By the end of 1965, Wiles and Tosh had been replaced on *Doctor Who* by Innes Lloyd and Gerry Davis. Margaret’s initials are on a letter she typed for Davis on 17 January 1966, rejecting an outline for a story called *The New Armada* written by her former boss David Whitaker. “How amazing!” she says, looking it over.

Davis instead commissioned Whitaker for a very different story. On 25 July that same year, Margaret signed her name on a chit acknowledging receipt of Whitaker’s first draft of episode one of *The Destiny of Doctor Who*. The story – broadcast as *The Power of the Daleks* – introduced a new, younger version of the Doctor, and a bold new chapter in the history of the series. But William Hartnell wasn’t the only one to be leaving *Doctor Who*.

“I’d been working for two story editors,” says Margaret, “one on *Doctor Who* and one on thrillers. And then they changed the system, so you worked for a producer and his – usually his – script editor. Paddy Ellis was Innes Lloyd’s secretary, so I think she took over from me.” It’s certainly Paddy’s name on the chits acknowledging receipt of later episodes from Whitaker.

Margaret left Threshold House for the East Tower, a block near Television Centre where she worked on *Champion House*, a drama about a family-run textiles firm in Yorkshire. “Jordan Lawrence produced it – I knew him as ‘Bill’ – and Pat Alexander was script editor. That’s about the time I married David; they came to my wedding. Then I worked for Pat when he produced *Counterstrike*, which was quite a famous series. Jon Finch was in it, and Maurice Kaufmann, and I went to a party in Maurice’s flat, where he lived with his wife Honor Blackman. Then I was going to work for Len Lewis on the police series *Softly, Softly,* but he wanted a secretary who would come to the studio every Saturday, and I’d only just got married and didn’t want to do that.”

> **“My grandson was obsessed with David Tennant. He was good, wasn’t he?”**

Instead, probably late in 1969, Margaret moved to the fifth floor of Television Centre to work on the thriller series *Paul Temple* for Peter Bryant and Derrick Sherwin – who had just come from *Doctor Who*. “I was very fond of Peter, though he wasn’t around much. His wife would ring up and I’d have to say, ‘Oh, he’s in a meeting’ – but I think he had a friend in the make-up department and he’d be with her! Derrick Sherwin was brash, and he once made me really angry when it came to my annual appraisal by saying I was ‘quite good’ at getting in on time! I used to be in half an hour early every morning, as I’d come in with my husband on his way to work in the City. And I thought, ‘That’s forever on my report!’

“I didn’t particularly like working on *Paul Temple*,” she admits. “It was very busy – I had to have someone in to help me, there was so much work. But afterwards – and I’m sure Derrick Sherwin put me up for it, which was good of him – I got a letter from David Attenborough, Controller of BBC2, and £50 for my outstanding work on the series. I’m still very proud of that.” She laughs. “They had to take the tax off before they gave me the money.”

It was a good note to go out on. Margaret left the BBC in 1971 as she was expecting her first child. She never went back, but she’s stayed in touch with *Doctor Who*. “My middle son was into all that sort of thing, *Star Wars* as well as *Doctor Who*. And then my grandson was obsessed with David Tennant. He was good, wasn’t he?”

What, then, does Margaret make of the current Doctor, played by Jodie Whittaker? She laughs. “It doesn’t seem right to me. But then I like *Death in Paradise*, and every time the detective changes it takes me a while to get used to the new one. I’m sure my grandson just accepts it.”

And what does she think Verity Lambert might have made of a female incarnation of the Doctor? Margaret smiles. “As a woman in a man’s world? Oh, she’d have thought it was a very good thing.” **DWM**

The latest DWM Special Edition, *Writing Doctor Who*, includes more information on the series’ story editors from the 1960s and 70s. It’s available now, price £6.99.

Above: Derrick Sherwin, story editor and later producer of *Doctor Who*, in the 1980s.

Radio Times
SIXPENCE
MAY 27–JUNE 2
CHAMPION HOUSE
the story of a wealthy Yorkshire wool family begins on Sunday BBC-1
Four-page guide to your Summer motoring - see inside
Radio Times
Paul Temple
In Colour on BBC 1. Sunday
This week: Penny is missing. Paul and Steve are out to find her...

Left inset: *Radio Times* covers for two of the programmes on which Margaret subsequently worked – *Champion House* and *Paul Temple*.

Below: Margaret at home.
Photo © Simon Guerrier.

RETURN TO PARADISE

A comic-book sequel to the Season 24 story *Paradise Towers* is on the way, as **MATT CHARLTON** discovers.

Above: Sean Mason, the writer of the new comic-book series *Paradise Found*, with a copy of the Target novelisation of *Paradise Towers* (1988).

I was at the Gallifrey One convention a couple of years ago, and there was a group of young friends dressed as Blue and Red Kangs!" marvels Stephen Wyatt.

The Kangs, young girl gangs with their own street speak, first appeared in Stephen's 1987 *Doctor Who* story *Paradise Towers*. Now they're coming back in *Paradise Found* – an unofficial comic-book sequel from Cutaway Comics.

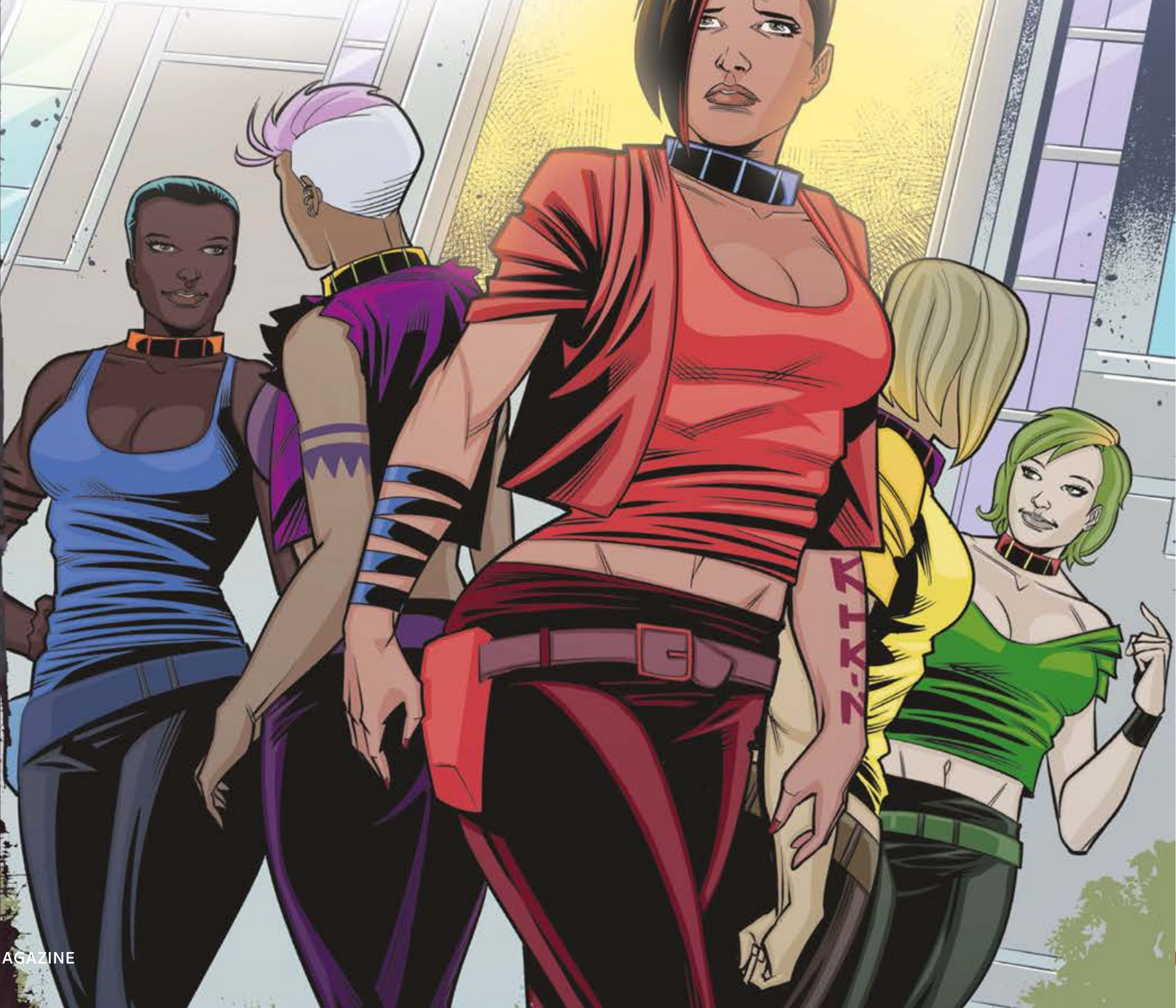
Back in the late 1980s, *Doctor Who* was undergoing something of a renaissance on screen. Sylvester McCoy was the new TARDIS occupant, the series' first computer-generated title sequence burst into the nation's living rooms, and incoming script editor Andrew Cartmel assembled a team of writers to re-route the show onto a more modern path.

"When I got onto *Doctor Who*, my approach to coming up with intelligent science-fiction stories was to look at what Alan Moore had been doing," says Andrew. "His work was distinctively English even though the stories weren't always in English settings..."

Andrew was hatching his plans at a crucial time for comics. Titles such as *Watchmen* and *The Dark Knight Returns* were pushing the form into more mature areas – and the move was spearheaded by such *Doctor Who Weekly* alumni as Moore and Steve Dillon.

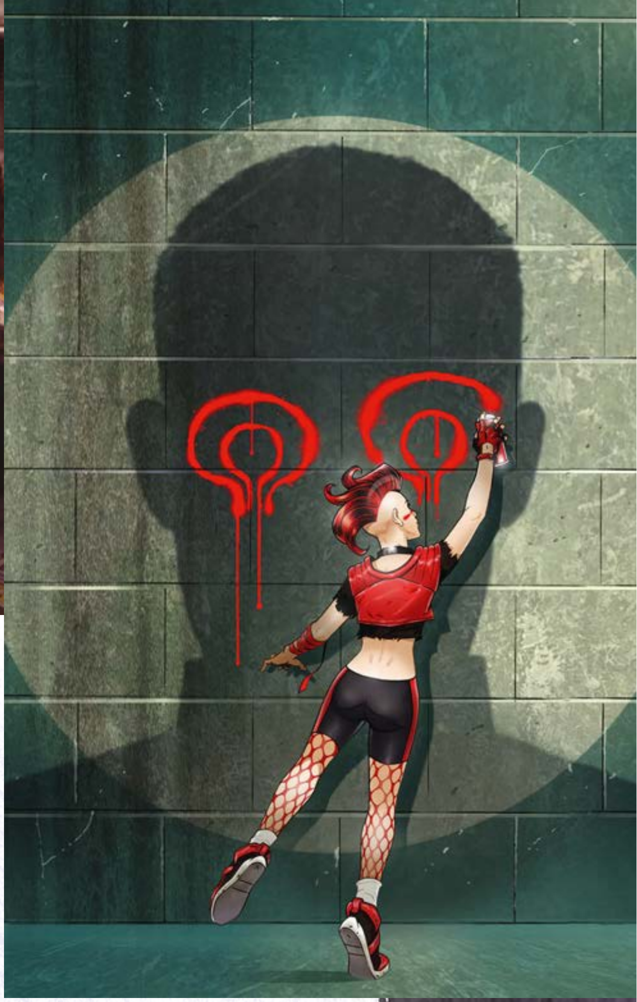
As Gareth Kavanagh of Cutaway Comics puts it, "Those Seventh Doctor stories have such a rich seam of storytelling, with their multi-layered societies, sharp plots and dynamic characters. I've been banging on about a *Paradise Towers* comic for the last decade, and here we are, building high for happiness!"

Stephen Wyatt, nowadays an award-winning dramatist, is delighted to see *Paradise Towers* getting some attention.



Right: Kangs of all colours feature in Silvano Beltramo's art for variant cover A of *Paradise Found* issue 1 (2021).

Below from top: Andrew Cartmel script edited *Paradise Towers* in 1987; Stephen Wyatt was the serial's writer.



“For a lot of fans,” he says, “it’s still one of their favourite stories. It does have its own cult supporters, especially those who make the effort to dress as Kangs at conventions.”

Paradise Found is written by Sean Mason. “*Paradise Towers* was playful but unsettling, socially conscious but never preachy,” he says. “It was very funny too, but with a dark edge. There was something gritty but devilish about the worlds of *Doctor Who* at that time. There’s a strong *2000 AD* vibe to those stories – beneath the excess is social commentary, satire and some pretty great gags.” Sean’s reference to the long-running *2000 AD* comic is perhaps unsurprising, given Andrew Cartmel’s inspiration in reshaping the programme.

“I knew that I wasn’t equipped to write the comic myself,” Stephen points out, “so it’s been a real treat encouraging Sean to take the Towers in a new direction. I know a lot more now about the hard work involved.”

Bringing the visuals to life is Italian artist Silvano Beltramo. “The original serial has such a great visual identity,” says Sean. “That was a real gift for us. We had to work out what the glitz and glamour might look like – the glitz and glamour that the original TV budget couldn’t really achieve but which was glimpsed in the promotional materials the Doctor watches.”

Stephen elaborates on the original TV ‘look’: “Andrew and I were trying to get away from a stock, slightly sterile *Doctor Who* world full of references to previous stories. In every *Doctor Who* story I’d seen, the corridors were immaculate and white. I really wanted the corridors to look dirty, creating that detritus-covered area where people drop things that never get picked up. I don’t think we quite got there, but the basic design was good.”

So, what’s the gist of this return to the Towers? Years have passed since Kroagnon, the great architect, tried to wipe out the inhabitants. Nowadays the residents want for nothing and indeed fear nothing. But Viv-2, a young Kang hungry for adventure, starts hearing a mysterious voice. As Sean puts it, “*Paradise Found* follows a new generation of Kangs as they discover the dreadful cost of their utopian life. The series explores what happens when grand promises meet reality – and doing the right thing even when it’s not the easy answer to our problems.”

> “*Paradise Towers* was playful but unsettling, socially conscious but never preachy.”
> **SEAN MASON**

For his part, Gareth is confident that “This might not be the last time we revisit the McCoy era. We’ve already commissioned a back-up strip to accompany *Paradise Towers*, based on Season 25’s *The Happiness Patrol*…” **DWM**

The first issue of *Paradise Towers: Paradise Found* will be available in August. For more information, visit *cutawaycomics.co.uk*

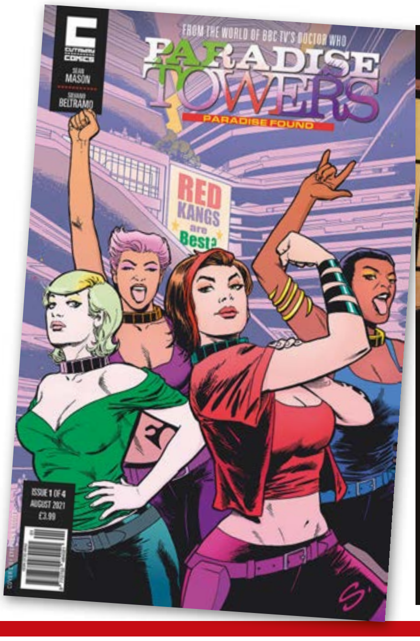
Above left: Fire Escape (Julie Brennon), the Blue Kang leader (Catherine Cusack) and Bin Liner (Annabel Yuresha) in *Paradise Towers*.

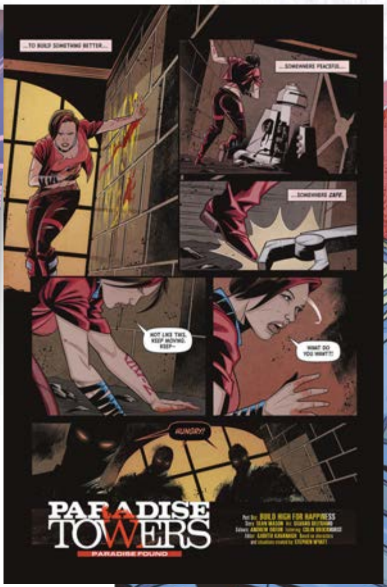
Above right: Variant cover B of *Paradise Found* issue 1. Art by Martin Geraghty.

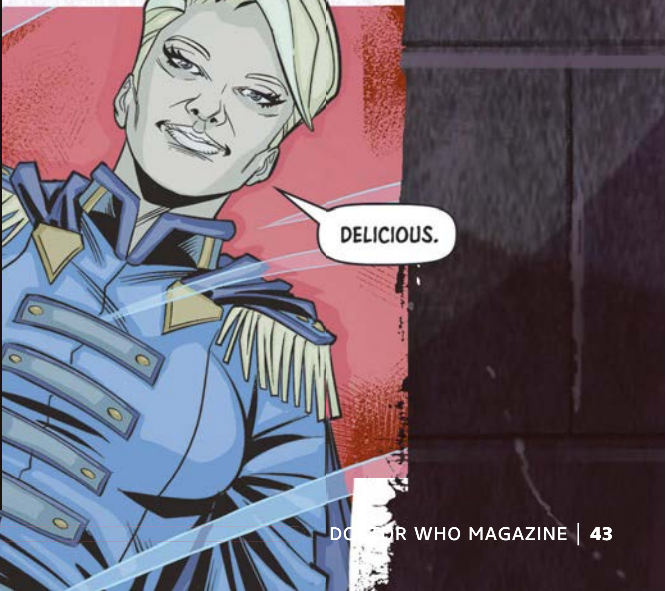
Below left: Variant cover C of *Paradise Found* issue 1. Art by Stephen Scott.

Below centre: The title page from issue 1. Art by Silvano Beltramo.

Below right: The General of Paradise Towers. Art by Silvano Beltramo.


CUTAWAY COMICS
SEAN MASON
SILVANO BELTRAMO
FROM THE WORLD OF BBC TV'S DOCTOR WHO
PARADISE TOWERS
PARADISE FOUND
RED KANGS are Best
ISSUE 1 OF 4
AUGUST 2021
£3.99


...TO BUILD SOMETHING BETTER...
...SOMEWHERE PEACEFUL...
...SOMEWHERE SAFE.
NOT LIKE THIS. KEEP MOVING. KEEP--
WHAT DO YOU WANT?!
HUNGRY?
PARADISE TOWERS
PARADISE FOUND
BUILD HIGH FOR HAPPINESS



To Be Frank

OLIVER WAKE looks back at the life and career of **FRANK COX**, one of *Doctor Who*'s first directors.

Above: Frank Cox directed episodes in *Doctor Who*'s first series.

Below: Producer Verity Lambert and trainee producer's secretary Maggie Allen talk to William Hartnell and William Russell on the set of *Inside the Spaceship* (aka *The Edge of Destruction*, 1964).

Frank Cox, who died on 27 April at the age of 80, occupies an unusual place in the history of *Doctor Who* – he's the only credited director who never handled an entire story. Instead, he oversaw individual episodes of *Inside the Spaceship* (aka *The Edge of Destruction*) and *The Sensorites*, both in 1964.

Having enjoyed acting at school, Cox played a number of roles on the amateur stage while studying English at Leeds University. But on graduating in July 1962, he returned to his parents' home in London "with no clear idea of what to do for a living, other than a vague desire to be an actor," as he recalled in an interview with the fanzine *TARDIS* in 1982.

Failing an audition for RADA, he went to work as a temporary filing clerk in the film vaults of the BBC's Ealing Studios and then secured a position as floor assistant on a holiday relief contract at Television Centre. There he worked on a range of programmes, including *Maigret*, *The Black and White Minstrel Show* and *Tonight*.

In 1963 the BBC began a massive recruitment drive to staff the new BBC2, which was scheduled to launch the following year. Cox applied to be a floor manager but, lacking both age and experience, was unsuccessful. He found himself instead in consideration for the directors' course, gaining a place after a protracted round of interviews.

Having graduated, Cox's first production was an instalment of *Star Story* in which Brian Blessed read Alan Sillitoe's *The Bike* to an audience of children. This was actually transmitted after his first episode of *Doctor Who* but Cox was clear in his recollection that it was recorded

first, telling *TARDIS*: “I was so shy that when the credits rolled over the screen, I averted my eyes modestly as my name came up for the first time as a director, and failed to notice that it was misspelled. So my first ever screen credit was as Frank Fox!” Later he named his own company Fox Productions in reference to the incident.

The Brink of Disaster, the second episode of the two-part *Doctor Who* story *Inside the Spaceship*, was Cox’s entry into drama. In *Doctor Who*’s earliest years it was common for a serial to be shared between two directors, whether for reasons of scheduling or to give an inexperienced director the chance to learn alongside a more established colleague. In Cox’s case it appears that both applied, with Richard Martin assigned to the story’s first episode. Set entirely inside the TARDIS, featuring only the regular cast and minimal visual effects, *The Brink of Disaster* was a suitable ‘nursery slopes’ exercise for a novice director.

Nevertheless, it proved a baptism of fire. Cox recalled in a 1994 interview with **Doctor Who Magazine** that he was “absolutely terrified” of William Hartnell, who played the Doctor. The minimal cast meant that the regulars had more dialogue than usual, which was a problem for the series’ lead. Cox explained in *TARDIS*: “William Hartnell seemed to me to hate rehearsing; he had a great problem learning the lines.”

Cox was accutely aware that, at 24, he was the youngest member of the production crew.

Cox got on better with William Russell, playing Ian Chesterton, and Jacqueline Hill, playing Barbara Wright. He particularly appreciated Russell’s efforts in “mediating between the irascible old Hartnell and the trembling novice director, Cox. It was all a nightmare, quite honestly.”

Even so, all involved made a good job of the episode. A particularly impressive late sequence has a spot-lit Hartnell deliver a lengthy soliloquy while the rest of the TARDIS set is plunged in darkness. Speaking in a documentary include on the story’s DVD release, Cox called it “one of [Hartnell’s] finest moments, actually. He got through the words perfectly and he invested it with quite a lot of dramatic force.”

Cox soon returned to *Doctor Who* to direct *Kidnap* and *A Desperate Venture*, the concluding instalments of *The Sensorites*. Veteran director (and the series’ associate producer) Mervyn Pinfield directed the first four episodes; shadowing him during production, Cox was acutely aware that, at 24, he was the youngest member of the production crew.

These episodes were technically more complex that *The Brink of Disaster*, with a greater number of sets and a much larger cast. Watching them now it’s possible to sense Cox’s growing confidence as a director. In *A Desperate Venture* he employed the kind of directorial sleight of hand necessary on a series like *Doctor Who*, which involved continuous recording in modest studio facilities. At one point, Cox employed a double for Hartnell’s hand to achieve an important close-up that couldn’t →

Above left: The Doctor (William Hartnell) delivers a powerful monologue in *The Brink of Disaster*, the second and final part of *Inside the Spaceship*. This was the first *Doctor Who* episode to be directed by Frank Cox.

Above right: The Doctor confronts two Sensorites (Ken Tyllsen and Joe Grieg) in *The Unwilling Warriors*, the second part of *The Sensorites* (1964). Mervyn Pinfield directed the first four episodes of this serial and Cox directed the last two.

Left: A publicity shot of Jacqueline Hill as Barbara from *Inside the Spaceship*.

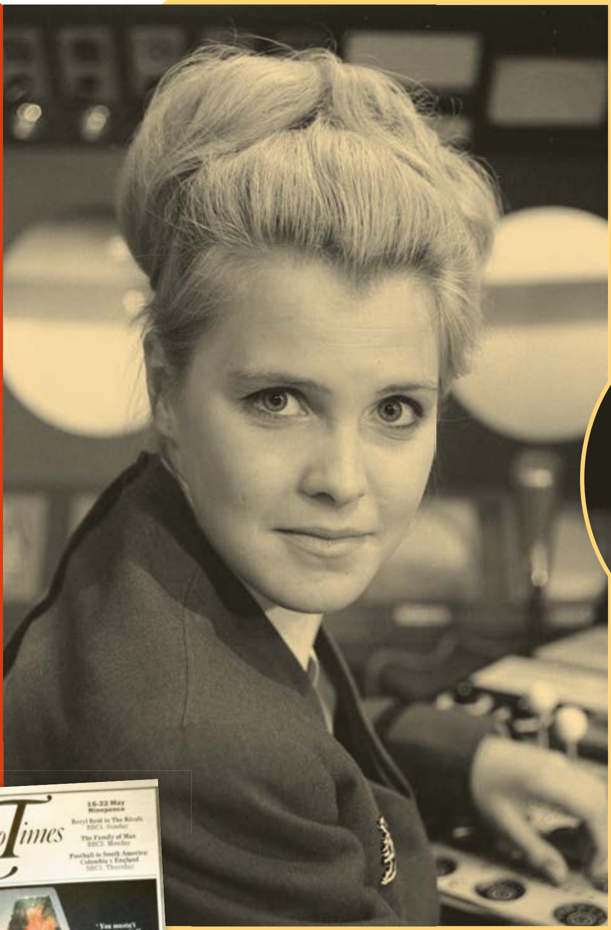
Right: Ilona Rodgers as Carol in *The Sensorites*.

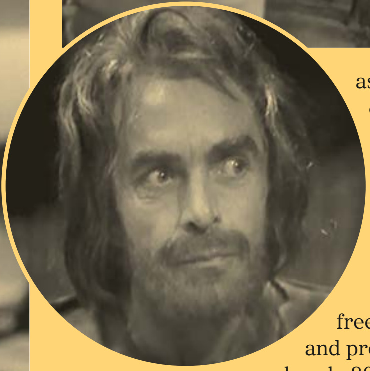
Far right: A Sensorite captures two of the 'shipwrecked' humans (Martyn Huntley and Giles Phibbs) with the help of Ian (William Russell) in *A Desperate Venture*, the final episode of *The Sensorites*.

Right inset: The humans' Commander (John Bailey) in *A Desperate Venture*.

Below from top: The *Radio Times* cover-dated 14 May 1970 promoted the return of *The Troubleshooters*; the *TV Times* cover-dated 20-26 April 1985 featured *C.A.T.S. Eyes*.

Bottom right: Frank Cox was interviewed about his time on *Doctor Who* for documentaries in the DVD box set *The Beginning* (2006).





North of England Edition
Radio Times
16-22 May
Ninepence
THE TROUBLESHOOTERS ARE BACK

20-26 April 1985
30p
TV Times
High finance, intrigue and motorway murder
Rosalyn Landor Jill Gascoine and Leslie Ash are the killer-hunters from
C.A.T.S. Eyes
FRIDAY, ITV

→ otherwise have been accommodated, and his creative staging on the aqueduct set hid the fact that part of it doubled as several locations. The aqueduct sequences also benefited from subdued lighting, as the climax of *The Brink of Disaster* had.

Having not been required to cast any actors for *The Brink of Disaster*, and with Pinfield casting most of *The Sensorites*, Cox was particularly pleased to select the actors playing the three 'shipwrecked' humans in the final episode. "I think that was my one great joy because it was probably the first time I'd done a bit of major casting," he told **DWM**. Cox considered *The Sensorites* a better experience than his earlier episode, and on the serial's DVD commentary he recalled particularly admiring the one female guest actor, Ilona Rodgers.

Despite its challenges, Cox retained fond memories of his work on *Doctor Who*, telling **DWM**: "The kindness shown by Russ [William Russell] and Jackie [Jacqueline Hill] to a young, inexperienced and shy director was wonderful. It was a happy time. I don't look back on it with anything other than pleasure."

Despite these directing jobs, Cox was still working as a floor assistant in the mid-1960s. He moved to directing permanently courtesy of BBC Scotland, for whom he made several episodes of *The Revenue Men*. Back in London he became a regular director on most of the popular drama series of the day, with episodes of *The Troubleshooters*, *Softly Softly: Taskforce*, *Doomwatch*, *Paul Temple*, *Barlow at Large* and *Warship* taking him from the late 1960s into the early 70s. Episodes of *The View from Daniel Pike* in 1973 returned him to Scotland, as did *Sutherland's Law*, on which he became a producer. Indeed, he was responsible for the programme from its second series in 1974 up to its fifth and final series in 1976.

In 1977 Cox went freelance, as both director and producer. In the late 1970s and early 80s he focused on dramatic reconstructions of recent history or contemporary politics for the BBC. Amongst these was the series *Life at Stake* in 1978, which included a dramatisation of the Apollo 13 disaster, and 1981's *Prisoners of Conscience*, concerning international human rights abuses. He also directed a 1981 *Play for Today* called *PQ17*, depicting an Atlantic convoy catastrophe of 1942, and 1983's *The Campaign*, about a shake-up of the Labour Party.

> "It was a happy time. I don't look back on it with anything other than pleasure."

From the mid-1980s Cox also worked for ITV, directing episodes of *The Brief* in 1984, *The Flying Lady* in 1987 and co-producing the first series of *C.A.T.S. Eyes* in 1985. His later work included directing episodes of *EastEnders* in 1988, after which, back in Scotland, he produced the soap opera *Take the High Road* from 1991 to 1993 and *Taggart* in 1995, both for the ITV company Scottish Television.

Despite enjoying a long career as a jobbing producer-director, Frank Cox never returned to *Doctor Who*. He was philosophical about this in the *TARDIS* interview: "It just worked out like that. The choice of director was down to the producer, in consultation with the head of department. I was a new director, fresh from the training course, so I got a chance. Naturally I would have liked to have done a complete serial, but I was happy to be given these odd episodes. It was a start." **DWM**

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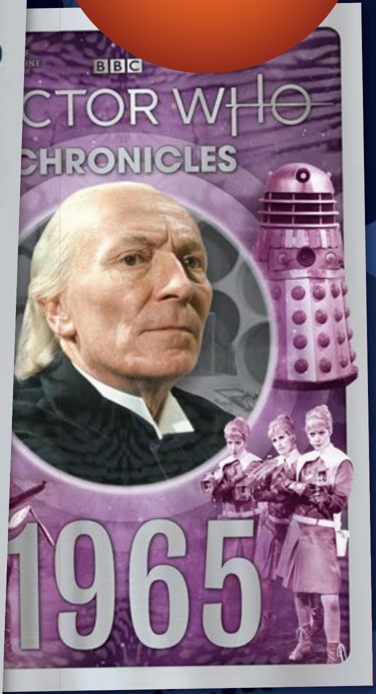
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The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

The Ambassadors of Death

ALAN BARNES delves deeper into the tangled plot of this Jon Pertwee story.

Something strange happens in the fictional space between *The Invasion* (1968) and *The Ambassadors of Death* (1970). In the former, "only the Americans and the Russians" had an orbital launch vehicle able to send a missile to target the Cybermen force on the dark side of the Moon. But in the latter, the British have suddenly beaten the two superpowers to Mars – landing at least two manned missions on the surface eight whole months before the story begins.

How did Britain make that giant leap? *The Invasion* itself provides one possible solution: what if the British harvested the highly advanced assets of Cybermen collaborator Tobias Vaughn's International Electromatics corporation? After all, the sleek, streamlined suits worn by the Mars Probe crews are a world away from the cumbersome gear worn by the US Apollo astronauts, but their compact chest units are distinctly reminiscent of those carried by the Cybermen...

The next UK Mars mission we know about was the scheduled landing of the unmanned Guinevere One probe on Christmas Day, two or three decades later (as seen in *The Christmas Invasion*, 2005). Admittedly, the Americans haven't returned men to the Moon since Apollo 17 in 1972 – but still we wonder: why didn't the British go back to Mars sooner? Given the outcome of *The Ambassadors of Death*, in which space technology minister Sir James Quinlan is murdered at the behest of former hero astronaut General George Carrington, who comes close to sparking a one-sided and doubtless apocalyptic interplanetary war, maybe the authorities chose to bogusly expose the Mars Probe landings as bogus

Above left: The rescue ship Recovery 7 in *The Ambassadors of Death* (1970).

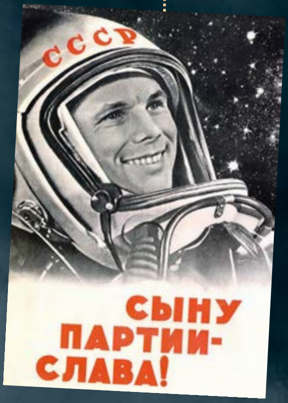
Above right: Cybermen outside St Paul's Cathedral in *The Invasion* (1968).

Below: Dr Liz Shaw (Caroline John), Brigadier Lethbridge-Stewart (Nicholas Courtney), the Doctor (Jon Pertwee) and a UNIT soldier (Derek Ware) watch as the alien ambassadors follow the Doctor's instructions in Episode 7.

– a criminal fiction concocted by Quinlan and Carrington? It would have been tidy, at least...

That interplanetary war nearly comes about after Carrington kidnaps three alien ambassadors. Early in Episode 7, Carrington tells the Doctor that the aliens "were on Mars before we were", which proves they mean to "invade the galaxy". His logic seems to have been warped by the fact of the 20th-century space race itself – a competition between the US and USSR, perhaps even a proxy war. With the USSR having fired the first man into space on 12 April 1961 (Yuri Gagarin, aboard the Vostok 1 orbital mission), US President John F Kennedy immediately sought to avoid further American humiliation by beseeching Congress to fund the Apollo Moon landing program. Addressing the House on 25 May, he said: "...if we are to win the battle that is now going on around the world between freedom and tyranny, the dramatic achievements in space which occurred in recent weeks should have made clear to us all, as did the Sputnik in 1957, the impact of this adventure on the minds of men..."

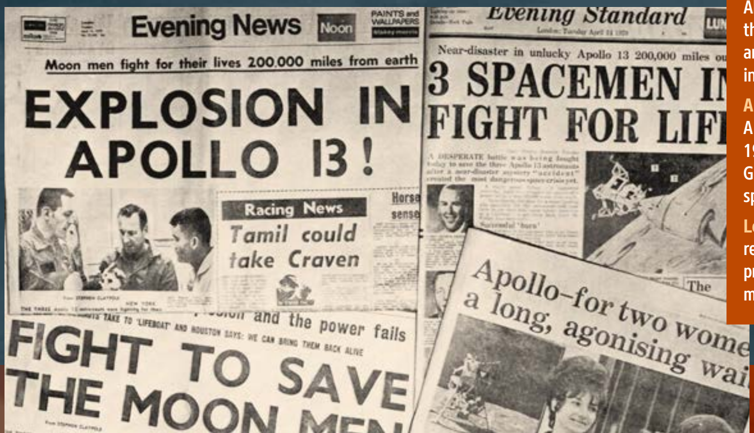
Interplanetary war nearly comes about after Carrington kidnaps three alien ambassadors.



Just as Soviet successes in space were seen as battles won in an undeclared conflict, the very fact that the aliens have beaten Earthmen to Mars proves their hostility – in Carrington's eyes, at least. So are these ambassadors Russian, in a sense? In these last four episodes, uncredited writer Malcolm Hulke seems to be telling us that space adventures should be for all mankind, not simply in the interests of local geopolitics.

Those last few episodes were overshadowed by an extraordinary turn of events. The Apollo 13 Moon mission launched from Cape Kennedy on Saturday 11 April 1970, just a few hours after broadcast of Episode 4. Famously, the crew reported a catastrophic problem to Houston early in the morning of 14 April: an explosion in the oxygen tank of its service module. Several days of the (literally) highest drama followed, as the astronauts, and Mission Control, sought desperately to find a way to bring the stricken command module back down to Earth. Against all the odds, they succeeded: the Apollo 13 capsule splashed down in the South Pacific at around 6.00pm (GMT) on Friday s17 April.

Less than 24 hours later, in Episode 5, the Doctor strapped himself atop a rocket and was shot into near-Earth orbit inside the Recovery 7 capsule. The watching public ought, perhaps, to have been relieved that the BBC hadn't had to pull the episode from transmission for real-life reasons (although surely the possibility must have been discussed). But the coincidence must have made it a strange and uncomfortable watch.



Evening News
Noon
Moon men fight for their lives 200.000 miles from earth
EXPLOSION IN APOLLO 13!
Racing News
Tamil could take Craven
...and the power fails
FIGHT TO SAVE THE MOON MEN

Evening Standard
Near-disaster in unlucky Apollo 13 200,000 miles ou
3 SPACEMEN I
FIGHT FOR LIF

Apollo–for two wome
a long, agonising wai

Top left: The Doctor prepares to exit Recovery 7 and enter the alien spaceship in Episode 6.

Top right: The Doctor discovers that General Carrington (John Abineri) is behind the abduction of the ambassadors, in Episode 7.

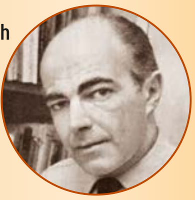
Above inset: A Russian poster from 1961 celebrating Yuri Gagarin's pioneering space flight.

Left: Newspaper reports of the precarious Apollo 13 mission in 1970.

Essential INFO

In the first three episodes of this seven-part thriller, three weirdly irradiated astronauts fell to Earth in the capsule sent up to recover the lost crew of Mars Probe 7... and were then kidnapped by gangster Reegan on their return to Space Control. UNIT's investigation has been deliberately hampered by the Establishment figures of General Carrington and space technology minister Sir James Quinlan. Now the Doctor's assistant Liz Shaw has been targeted by Reegan's goons...

With original writer David Whitaker having struggled to adapt to the more realistic storytelling style of the revamped *Doctor Who*, old pro Malcolm Hulke took over the writing of the third serial in the 1970 season with Episode 4. The story's original outlines are not known to have survived, so it's unclear if Hulke diverged significantly from Whitaker's planned conclusion.



Director Michael Ferguson pre-filmed ten days' worth of location sequences – beginning on Friday 23 January 1970 at a sewage works in Little Marlow, Bucks, which doubled as the isotope factory raided in Episode 7. Sequences set in and around the fuel and decontamination areas of the Space Centre, as seen in Episodes 5 and 6, were shot at the since demolished Southall Gas Works site on Monday 26 and Tuesday 27 January.

In Episode 4 scenes shot on Monday 2 February, Liz Shaw escaped a pillbox on Beacon Hill near Ewshot in Hampshire (which stood in for the entrance to Reegan's bunker HQ), then tried to thumb a lift on the nearby Beacon Hill Road. Finally, the Episodes 1, 3, 4, 6 and 7 scenes set outside the tunnel leading into Space Control were mounted at the entrance to the (again, since demolished) Blue Circle Cement works in Northfleet, Kent, on Tuesday 3 and Wednesday 4 February. Studio scenes were shot an episode per night over seven subsequent Fridays, ending with Episode 7 on Friday 27 March.

The Ambassadors of Death was voted 96th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

Above from top: Sir James Quinlan (Dallas Cavell) in Episode 4; writer Malcolm Hulke; Southall Gas Works; Liz attempts to escape in Episode 4.

Episode 4

FIRST BROADCAST: 11 April 1970

Chased across a raging weir, the Doctor's assistant Liz Shaw flips over a railing... but is hauled back to safety by gangster Reegan's goons.

01m 33s Soon, Reegan (William Dysart) drags Liz (Caroline John) inside his converted bunker HQ, where she recognises seedy scientist Lennox (Cyril Shaps). But why is Lennox wearing protective overalls at this moment, and why is a heavy (John Lord) standing beside him?

We'd have known if we'd seen the dialogue-free opening of this scene, which was entirely removed in post-production. It began inside the astronauts' windowed cubicle – fully set up in studio just for this cut sequence. As recorded, it opened on a close-up of a radioactive isotope being pulled up from inside its protective canister by the hooded Lennox, using tongs: "He straightens up, is about to go, then he looks at the three astronauts. He gives a look towards the glass panel, to make sure no one is watching, then goes up to the astronauts. He is scared of them, but curious." One of the astronauts tilted their head back as if they were trying to look at Lennox – who raised his hand in "a sort of futile peace gesture". Before taking a step closer in order to touch the astronaut, Lennox again checked the glass panel – only to see that Reegan's heavy was now looking at him. So Lennox banged on the door for the armed heavy to let him out...

Soon, Lennox will help Liz try to escape, without ever explaining why – but these lost shots would have shown him to be not without empathy.

02m 05s While the Brigadier (Nicholas Courtney) confers with General Carrington (John Abineri), the Doctor (Jon Pertwee) is looking over records kept by the late Professor Heldorf – in the Brigadier's office at UNIT HQ, according to stage directions. But why has the Doctor gone to UNIT HQ, when (as restated at the end of this scene) what he needs to decipher the astronauts' "radio communication impulses" is the Space Centre computer? Moreover, why is he in the Brigadier's office, and not his own laboratory? If this *is* the Brig's personal office, then who normally uses the second desk, the one the Doctor's sitting behind? A secretary? The whole set-up is oddly reminiscent of a disruptive pupil having been sent to work in the headmaster's study for the afternoon...

07m 43s Lennox will allow Liz to escape – if she'll leave him locked inside the cubicle. Dialogue was snipped from the middle part of this scene. Liz asked where she was: "They brought me here blindfold." There was a road "not far away", said Lennox, leading to a village – "quite pretty, if you like that sort of thing... It has a public telephone box." Perhaps this wasn't cut for timing reasons, though: see below.

Heldorf had recorded formulae for building an electronic device – which the Doctor intends to do. Meanwhile, Liz slips out of Reegan's bunker HQ...

10m 25s Suspecting obstructive Space Centre employee Taltalian (Robert Cawdron) to be in league with Liz's kidnappers, the Doctor has left the computer expert to ponder a deal. Now we cut to Liz thumbing down a car by the side of a road – but Taltalian is inside, pointing a gun. "Get in, Miss Shaw," he tells her. This is problematic – and not just because Taltalian *isn't* speaking in a French accent in this, his only scene on film (evidently, the accent was only settled on later, in studio rehearsals). We saw Liz begin to run away from the bunker *before* Taltalian was left to muse on the Doctor's proposal. Since then, Taltalian has driven away from the Space Centre, most of the way to Reegan's HQ. Liz has been running *all that time*, though. Firstly, she ought to be *exhausted*; secondly, it doesn't tally with Lennox's lost line about how the road was "not far away" (see above).

As written, Liz ran from the bunker to the road in one unbroken film sequence. Seemingly for pace, director Michael Ferguson decided to break the last computer room scene in two, intercutting the first part of the Liz film... and thereby making it look like Liz had run a far greater distance than was originally intended. Hence the need to cut Lennox's line, perhaps...?

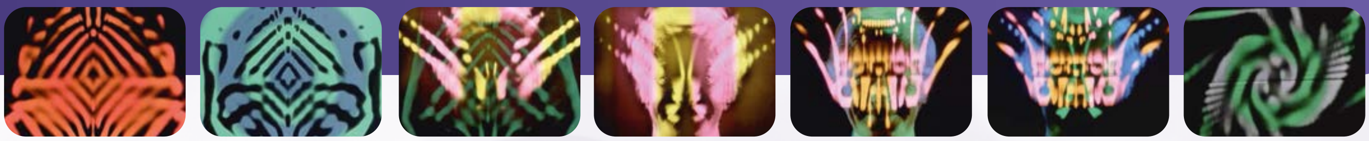
Taltalian returns to the computer room with a briefcase bomb meant to destroy the Doctor. But Reegan's fixed the timer; the bomb explodes the moment Taltalian sets it.

17m 55s How does the Doctor escape with only a minor injury to his right cheek? Originally, this aftermath scene began with the Brigadier (Nicholas Courtney) watching as a UNIT grunt applied a dressing to the Doctor's face before being motioned away impatiently: "That's quite enough of that." The Brig told the Doctor that he was lucky to not be in hospital: "Taltalian's body must have shielded me from the blast," reckoned the Doctor.

Admittedly, Taltalian wasn't a small man – but the Doctor has indeed enjoyed a freakishly lucky escape. In the Target Books novelisation, Terrance Dicks makes this rather more plausible, with the Doctor pondering the computer expert's "very odd" behaviour: "Why was he so nervous, so insistent that the Doctor should stay right here?" No less suspiciously, Taltallian [sic] turns to shield his briefcase from the Doctor's view while setting the timer – whereupon

Top: Ralph Cornish (Ronald Allen) and the Doctor talk to Dr Bruno Taltalian (Robert Cawdron) at the Space Centre, unaware that the scientist has a bomb in his briefcase.

Above: Ric Felgate as one of the alien ambassadors.



the Doctor puts two and two together: "He hurled himself to the ground as the simultaneous thunder-clap and lightning flare of an explosion filled the computer room..."

The Doctor finds a device for translating the aliens' replies in "Taltalian's personal locker" (according to stage directions). Extraordinarily remiss of Taltalian to leave it behind, when he knew a bomb was about to explode a couple of feet away...

Meanwhile, Carrington tells Technology Minister Sir James Quinlan (Dallas Cavell) that they need to stop the Doctor from taking a Recovery rocket to meet the Mars Probe... in a scene that lost Carrington making the claim that Taltalian must have been a double agent, working for the foreign power supposedly responsible for kidnapping the astronauts (the perfidious French, perhaps?).

The Van Lyden alien walks up to the Space Centre... killing a UNIT man at the gate.

21m 00s Later, acting on Reegan's instructions, the Van Lyden alien (Ric Felgate) walks up to the Space Centre... killing a UNIT man at the gate (stuntman Max Faulkner, uncredited). The alien's mission is to recover the translator that Taltalian told Reegan was in his computer room... but why does Reegan imagine that the translator could have survived the explosion?

After killing two technicians and another UNIT soldier in the computer room, the alien finds Taltalian's locker empty – because the Doctor has taken the translator, of course. Meaning four men have been murdered for absolutely nothing.

22m 57s Sir James calls the Doctor, promising to tell him the whole truth in his office. "I'm coming with you," says the Brigadier. But soon, the Doctor will arrive in Quinlan's office alone, where he finds the Minister murdered by Van Lyden's touch – so what happened to the Brigadier? In fact, the end of this scene was cut, to remove the Brigadier turning back to answer the phone: "Lethbridge-Stewart. What! An attack on the Space Centre?" He called after the Doctor, but the Doctor had already gone...

We've seen that this episode ran considerably over length, but why cut this sequence, given that it creates an obvious discontinuity? Perhaps to conceal an even greater problem: it beggars belief that 'Van Lyden' could have retreated from the Space Centre, then been transported by Reegan all the way to the Ministry, *before* the Brigadier received a call about the attack on the Centre, during which two of his own men were killed.

Finding Quinlan dead in his office, the Doctor is oblivious as the alien astronaut approaches him from behind...

Episode 5

FIRST BROADCAST: 18 April 1970

Rushing in, the Brigadier shoots at the alien... causing it to turn its attention away from the Doctor.

01m 14s Bullets have no effect on the alien – so why does it leave without fulfilling its mission to kill the Doctor? Because a 33-second film sequence, intended to run immediately after the story title and episode number, was cut: "REEGAN's van is parked in a side street, near the front of Quinlan's office. A Unit [sic] jeep pulls up and the BRIGADIER & a Unit soldier get out and go into the building." Looking worried, Reegan began to transmit a signal on the alien control device...

Filmed at Southall Gas Works – the same location used for the fuel bay sequences later in this episode – the scene was dropped to maintain continuity with the edited Episode 4, with the Brigadier having gone to the Ministry with the Doctor... then hanging back, for some unknown reason.

Blasted by the alien's touch towards the end of the previous episode, Quinlan fell backwards across his desk, face up. This meant actor Dallas Cavell was paid to reappear at the top of this instalment... which wouldn't have been necessary if he'd slumped face down across the desk the week before. Cavell would enjoy an on-screen resurrection as the Pharos Project security head in Part One of *Castrovalva* (1982).

The sticking-plaster on the Doctor's right cheek unaccountably vanishes between episodes – as does the injury it covered.

The alien blasts back the UNIT soldier who rushes in after the Brig. As written, the trooper opened fire, not his superior: "The astronaut grasps the end of the soldiers [sic] rifle, there is again the crackle of energy and the UNIT soldier falls dead."

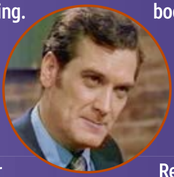
The alien seals the door behind itself... whereupon Nicholas Courtney tries the handle vigorously enough to make the wall flat shake.

01m 34s Lennox's backstory was given in dialogue cut from the top of the Reegan's HQ sequence. As written, Lennox told her how Reegan needed "a scientist who wouldn't ask questions – someone with experience of radioactive materials". Liz recalled some trouble involving a research grant: "I had a large grant and a small salary. I used the first to supplement the second," admitted Lennox. Working for Reegan was better than washing test-tubes, reckoned Lennox – whose expression changed when Liz told him: "What you're doing now could get you jail for life..." →

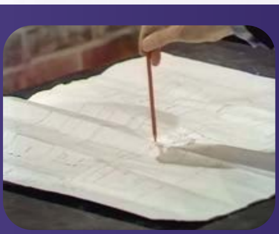
HE LOVES ONLY GOLD

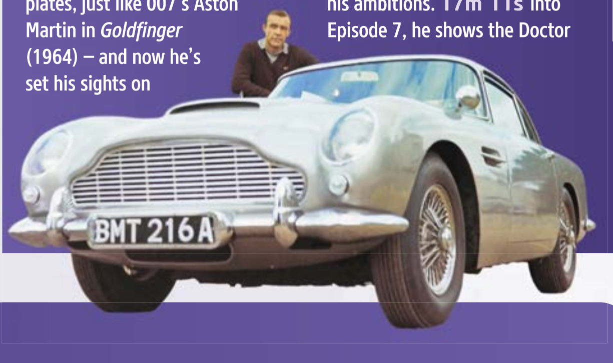
In Episode 5, having returned to his HQ with the Van Lyden alien, criminal boss Reegan tells Liz that, with the three irradiated aliens in your grasp, "you can do anything. Walk into Fort Knox and help yourself."

We presume he's a James Bond fan. Last issue, we saw how his van has revolving number plates, just like 007's Aston Martin in *Goldfinger* (1964) – and now he's set his sights on the eponymous villain's most famous target. Auric Goldfinger wants simply to raid the United States Bullion Repository at Fort Knox in the original 1959 novel, but to irradiate its interior to boost the value of his own gold in the movie – so using irradiated raiders arguably takes the best from both...



It seems, though, that Reegan later moderates his ambitions. **17m 11s** into Episode 7, he shows the Doctor the plans for a bank vault he wants the aliens to raid – "a map of the interior of the Bank of England" in the script. (We presume that what's seen on screen isn't *actually* a map of the interior of the Bank of England, for fear of accidentally assisting any real-life criminal bosses with irradiated aliens in their grasp.)





Top: An alien advances on the Doctor.

Above left and right: Reegan (William Dysart) and his map of the bank.

Left: James Bond (Sean Connery) with his Aston Martin DB5 in *Goldfinger* (1964).

→ **02m 00s** Back in Quinlan's office, the Doctor deduces that the alien deflected the soldiers with a force field... in a scene that again appears to have been cut to tidy up passing-of-time problems from the episode before, since it began with the Doctor learning that the aliens had attacked the Space Centre. "But they'd gone before I got there," added the Brigadier – meaning that, as written, the Brig went from UNIT HQ to the Space Centre, carried out some kind of inspection, and only then went on to the Ministry... somehow arriving only a few moments after the Doctor. (Perhaps the Doctor would have been held up collecting Bessie, from wherever Liz had abandoned her?)

The Doctor's been examining the office safe blown open by the alien. Supposedly, it had been directed to destroy certain papers... but we never find out what those papers might have contained. Something that Reegan's employer didn't want revealed, plainly – but why would Quinlan have kept such incriminating evidence, and how would Reegan's employer know about it?

Sergeant Benton (John Levene) reports a radioactive trace as far as the road outside. The last time we saw Benton, in *The Invasion* (1968), he was a mere corporal – so what occasioned his promotion? Perhaps he's wearing dead man's shoes – elevated to a higher rank after the demise of Sergeant Hart (Richard Steele) in the penultimate episode of the preceding adventure, *Doctor Who and the Silurians* (1970).

06m 10s Carrington wants to arm Recovery 7 with a nuclear warhead – but the only nearby target the General *ought* to know about is the Mars Probe, and one wouldn't need to go nuclear to blow that up. It's almost like he thinks there's something much bigger up there...

Odd, then, that neither the Doctor nor Space Centre controller Ralph Cornish (Ronald Allen) pick him up on it.

08m 04s In Reegan's absence, Lennox persuades Reegan's henchman Flynn (Tony Harwood) that the astronauts will die if he doesn't let him out to get more isotopes. Where from, Sainsbury's?

When 'Tony' Flynn speaks, it's with an Irish accent – seemingly a hangover from the original intention for Reegan to be an Irish mercenary (see last issue); likewise his goons, we presume...

The henchman's final line was cut. Having let Lennox go, he was about to sit back down with his copy of the *Racing Post*... but then crossed back to the glass panel, to see one of the astronauts moving. "They don't look as if they're dying to me," he told Liz. Between episodes, Liz has changed her tights – from a tan to a black pair. But Reegan's a dangerous criminal, so it's not impossible he keeps a supply for his men to wear over their heads on bank jobs.

10m 33s Benton's called the Brigadier to say that Lennox has turned up at the top-secret UNIT HQ with top-secret information about the missing astronauts for the Brigadier's ears only. So what does the Brigadier do? He tells Benton he needs to finish some routine "security checks", then goes to visit the ready-to-launch Doctor in the astronaut quarantine area instead, saying: "I thought I'd see you off..." Priorities, Brigadier! The Doctor doesn't need his hand holding, and any UNIT grunt can carry out a security check.

What's outside the quarantine room blinds? The script called for "a view of formal gardens with modernistic buildings in the background – to be done by colour separation overlay." *Doctor Who*'s first ever use of the new CSO technology came in *Doctor Who and the Silurians* (1970), the serial immediately preceding this one – so it's striking to see CSO being written into stage (not camera) directions already.

Above: Reegan sabotages the Space Centre.

At gunpoint, Liz confesses that Lennox has gone to UNIT – so Reegan advises his secret conspirator to deal with Lennox, while he takes care of the Doctor.

14m 08s As Recovery 7 is readied for launch, Reegan's gone in disguise to the Space Centre fuel bay – where he KOs a UNIT sentry, then kicks a technician (played by Liz's weir double Roy Scammell) over a high railing. The technician lands with a back-breaking dull thud that must be one of the nastiest sound effects ever heard in *Doctor Who*.

15m 38s Further along, Reegan twists a valve – increasing the flow of the new M3 variant fuel into the rocket's tanks, in an ultimately failed attempt at sabotage. It's clearly labelled "M.3. VARIENT" – but this variation on the word 'variant' wasn't the fault of anyone responsible for props or scenery, because it was exactly how uncredited writer Malcolm Hulke spelled it *throughout* his scripts. Here, for instance: "He turns a turncock, against which is a sign reading 'M.3. Varient'."

16m 34s An unknown someone wearing a UNIT tunic brings a covered platter to Lennox's cell – but Lennox lifts the lid to reveal a radioactive isotope. Back in Episode 2, a leather-gloved someone in an army officer's uniform KO'd poor Corporal Champion in order to free Carrington's man Collinson from his cell at UNIT HQ. It wasn't clear who that person was – but here, stage directions indicated: "Carrington, dressed as soldier [sic], enters with tray..."

Carrington clearly has access to UNIT HQ – we saw him in the Brigadier's office in the last episode, for example – but he'd have been taking a massive risk going back there, because Champion might have been able to identify him, having turned his head just enough to glimpse his assailant. Perhaps he killed Champion, dumped him in a storeroom (or similar), then returned to steal Champion's UNIT tunic? But someone

BACK TO LIFE?

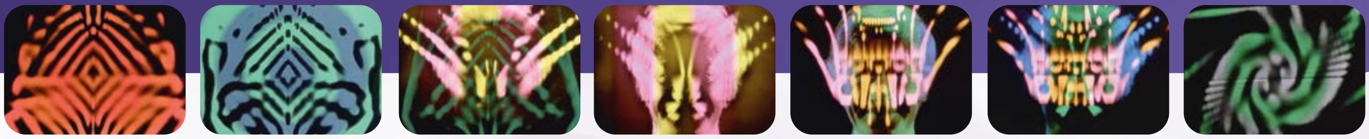
Driving his van up to the Space Centre in order to abduct the just-landed Doctor from the decontamination room **14m 12s** into Episode 6, Reegan is waved through the main barrier by a UNIT sentry played by stuntman Max Faulkner... when a UNIT sentry played by stuntman Max Faulkner was seemingly killed by one of the irradiated alien ambassadors at the very same barrier in Episode 4. True, the sentry wasn't touched directly, but instead got frazzled when the alien touched the barrier – but even if he somehow survived, it doesn't seem likely he'd be fit for duty so soon afterwards.

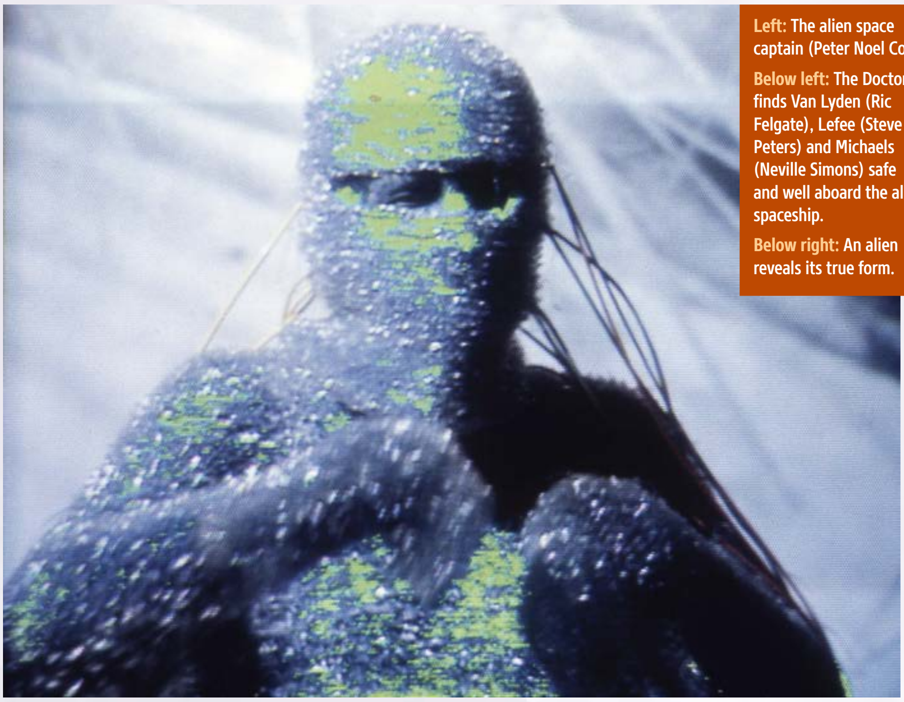
Alternatively, the Episode 4 sentry might have had an identical twin in UNIT – but in that case, you'd expect the Brig to have given his brother compassionate leave, not station him at the exact same checkpoint where his sibling met his end the day before!

Far left: A UNIT guard (Max Faulkner) in Episode 4...

Left: ... and his twin, perhaps, in Episode 6?

Above: Nicholas Courtney as the Brigadier.





Left: The alien space captain (Peter Noel Cook). **Below left:** The Doctor finds Van Lyden (Ric Felgate), Lefee (Steve Peters) and Michaels (Neville Simons) safe and well aboard the alien spaceship. **Below right:** An alien reveals its true form.

must have known that Carrington was inside UNIT HQ then, just as someone must know that Carrington's inside UNIT HQ now. So is it possible that Carrington has an inside man – a mole who either let Carrington into and out of the building covertly, or (stage directions notwithstanding) sprung Collinson and murdered Lennox (and perhaps Champion) themselves?

Whoever it is, one hopes they'd have been smart enough to have had a domed dish cover fashioned from lead, because they'd be exposing themselves to just as many rads as Lennox otherwise. (Wouldn't it have been so much simpler just to shoot the seedy scientist instead?)

So RIP Lennox – but Cyril Shaps will twice return: as the psychic Clegg in *Planet of the Spiders* (1974), then as the Archimandrite in *The Androids of Tara* (1978).

The Doctor blasts off in Recovery 7 – linking up with Mars Probe 7 after jettisoning its first stage prematurely. A UFO converges on them…

Episode 6
FIRST BROADCAST: 25 April 1970

The huge alien ship swallows up the Earth vessels… and an alien voice tells the Doctor to open the hatch and leave his capsule.

03m 25s After exiting Recovery 7 (which must be situated beneath the unseen but still connected Mars Probe), the Doctor arrives in a near-replica of the quarantine room at Space Control, albeit swathed in coloured light – a money-saving redress of the previous episode's set. There he finds the Earth astronauts Lefee (Steve Peters), Michaels (Neville Simons) and Van Lyden, who believe themselves to be watching a football match on TV. Much of the astronauts' soccer-related dialogue seems to have been worked out by the actors in rehearsals, since it didn't feature in the script.

Last issue, *The Fact of Fiction* speculated that director Stanley Kubrick's 1968 film *2001: A Space Odyssey* may have influenced the space-docking sequence in Episode 1. The *Odyssey* ends (spoilers!) with Discovery One astronaut Bowman (Keir Dullea) being drawn through a vortex of coloured lights, only to find himself trapped in a slightly 'off' recreation of an earthly interior – in this case, a grand bedroom – seemingly so an alien intelligence can study him. Which isn't completely unlike the situation we see the Earth astronauts caught in here.

The Doctor realises an alien space captain is watching through the 'window'.

Playing Lefee and Michaels (the latter of whom 'switches off' the very 60s-chic eyeball-like TV), Steve Peters and Neville Simons are only ever seen in human guise, minus helmets, in these alien quarantine room scenes. Peters had been employed by Michael Ferguson several times before – as an Ice Warrior in *The Seeds of Death* (1969), then in episodes of the sci-fi anthology series *Out of the Unknown* (*1 + 1 = 1.5* and *The Yellow Pill*, both 1969), plus instalments of *The Doctors* and the Napoleonic War drama *Pegasus* (also 1969).

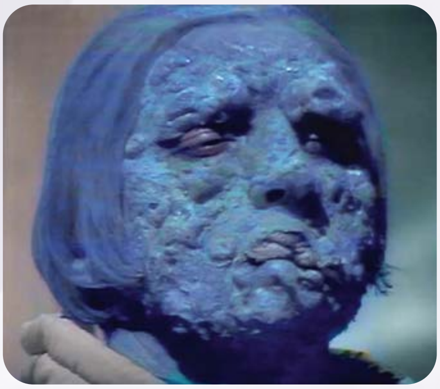
04m 56s The men freeze in response to an electronic signal – and the Doctor realises an alien space captain (Peter Noel Cook, voiced by Peter Halliday) is watching through the 'window'. Stage directions envisaged the alien rather differently – wearing "a space uniform of alien design", for one thing. Hulke hoped that the alien's face and hands would be seen to glow: "If possible, when he 'speaks' he glows brighter, but he has no lips to move." Hence the translation machine seen beside him, which supposedly "converts his radio waves into human speech, and vice versa".

The alien explains why they've had to condition the astronauts' minds: "It was necessary for their health. They were deteriorating." A euphemism for 'going insane', we presume.

The Doctor learns that the three 'astronauts' who returned to Earth were ambassadors. Unless they're returned, the aliens will destroy the planet…

08m 37s Cornish boggles at the news that Lennox has been murdered inside UNIT HQ: "You're not having a great deal of success, are you, Brigadier?" Of course, the Brig might have been spared any such embarrassment if he'd bothered to return to HQ to hear Lennox out last episode, rather than wave the Doctor off. He might even have caught the killer in the act.

11m 21s As the Doctor manoeuvres Recovery 7 into re-entry orbit, the Lefee alien reveals its features to Liz. Weirdly, it doesn't look much like the alien captain – blue-skinned still, but with 'melted' facial features and a curtain of bobbed hair. It's almost as if some chameleonic process has caused the aliens' features to become more human-like. Is that why it shows its features to Liz – in a failed attempt to assure her that they're not so unlike? →



LEFEE
MICHAELS

Right: The ambassadors (Steve Peters and Neville Simons) are ordered to raid an isotope store.
Below: General Carrington is revealed as Reegan's boss.

→ **13m 35s** With Recovery 7 descending towards Space Control's touchdown pad, Cornish tells the Brigadier that the Doctor will be in decontamination for an hour – although it "used to take two days". This was scripted as "two weeks" – a lot closer to the 21 days (roughly) that astronauts on the Apollo 11, 12 and 14 missions were confined to the sealed Lunar Receiving Laboratory at Houston, for fear of theoretical Moon bugs. (Was "days" a slip on Ronald Allen's part?)

On his employer's instructions, Reegan drives his van to the Space Centre to pipe knockout gas into the decontamination room... so abducting the Doctor.

18m 47s The Brigadier tells Cornish that "There was a gas cylinder linked to the ventilation system" – as if he'd discovered said cylinder. In fact, we saw Reegan use a length of hose connected to a large cylinder installed in the back of his van; so this is pure supposition on the Brig's part. (As scripted, Reegan was supposed to have carried a gas cylinder out of the back of the van, not a hose – but the Brigadier's line remained unchanged after the action was amended.)

21m 33s Back at his HQ, Reegan reports the Doctor's death to his employer – but he's kept him alive so he and Liz can build him a second translation machine. Here, the Doctor says that Reegan possesses a model that will only "receive" one-way signals – but Jon Pertwee's got his wires crossed here. Logically, the Doctor must mean "send", not "receive" – as per the script, in which the Doctor was directed to use his sonic screwdriver to take the top off Reegan's device: "It only sends one-way signals," he confirmed.

Carrington arrives at Reegan's HQ – and is surprised to see the Doctor: "My instructions were that you were to be killed." He pulls out his pistol...

Episode 7

FIRST BROADCAST: 2 May 1970

Carrington holsters his gun when Reegan explains that the Doctor is building a more sophisticated alien communication device.

02m 29s Carrington became convinced of the aliens' hostile intentions when they accidentally killed his fellow Mars Probe 6 sastronaut "Jim Daniels" – whose name didn't appear in the script, oddly (and seems to have emerged in rehearsals). We learned that Carrington had been aboard the previous Mars Probe in Episode 3, but it's odd that no one's mentioned how only half of that Probe's crew returned from the Red Planet before now. Then again: back in Episode 1, TV presenter Wakefield (Michael Wisher) stressed the fact that both of the Mars Probe 7 astronauts had "seemed in perfect health" on the surface of Mars – so maybe Daniels' demise was explained away as the result of a straightforward health emergency, like a DVT or a heart attack?

Next, the General agrees that he "sent for the ambassadors" (then had Reegan use them as killers "to arouse public opinion" against them) – but *when* did he send for them? Mars Probe 7 astronauts Lefee and Michaels were taken by the aliens eight months ago – so why didn't the aliens send two ambassadors back in the Mars Probe then, rather than wait for Van Lyden to go up in Recovery 7? Perhaps Carrington told the aliens to wait until Van Lyden arrived, giving himself several more months to recruit members to the Earth side of the conspiracy – creating a mystery around Lefee and Michaels' disappearance in order to 'prove' that the aliens were up to no good. Perhaps he told the aliens he needed the extra time to prepare a safely irradiated embassy on Earth. (Pure speculation, of course, since further exposition won't be forthcoming.)

The General intends to "call on the nations of the world to unite in an attack on the aliens and their spacecraft".

04m 14s Carrington exits, taking one of the astronauts with him. The concluding part of this scene was cut. As written, the Doctor told Reegan: "You see what kind of man you're working for? He's a lunatic." Maybe, countered Reegan – but he was only doing what Carrington told him for as long as it suited him. "It's no good talking to him. He's only interested in money," Liz told the Doctor. "If General Carrington isn't stopped, this world will be in ruins. Money won't be any use to you then," the Doctor told Reegan.

07m 04s While Reegan leads the other two astronauts in a deadly raid on one of several "isotope stores" – situated a shortish van drive from his HQ, conveniently – Carrington prepares a live telecast from Space Control. Learning that the General intends to remove the captive astronaut's space helmet live on air, Wakefield suggests that this may create world panic – "particularly with these rumours of an unidentified flying object that's supposed to be hovering above us," he continued, before the scene was truncated in the edit. "That object can be clearly seen on that radar screen over there!" replied Carrington, indicating off – meaning they must "warn the world".

In his worldwide satellite hook-up, the General intends to "call on the nations of the world to unite in an attack on the aliens and their spacecraft" – very far removed from the purpose of the original worldwide satellite hook-up, which took place just two-and-a-bit years earlier. Fourteen nations participated in the *Our World* broadcast of 25 June 1967, viewed simultaneously by hundreds of millions worldwide. The British contribution is the best-remembered part, since The Beatles debuted a specially written song live from London's Abbey Road studio: *All You Need is Love*. All Carrington needs is hate...

09m 53s Surreptitiously, the Doctor has sent an SOS in Morse code... which is picked up in the communications room at UNIT HQ by Private Johnson (Geoffrey Beevers – Caroline John's soon-to-be husband, later the Master in *The Keeper of Traken*, 1981). "We did away with that signal years ago," claims Benton – a line seemingly placed to emphasise the programme's presumed 'few years in the future' setting (as if the British Mars missions weren't enough). SOS remains in use now, however... and will continue to be used in the very far future, according to *Mission to the Unknown* (1965).

10m 44s Cornish collars Wakefield, telling him that the General intends to fire missiles at the UFO – even though "We know nothing about its powers of retaliation," he added, in a cut line. Originally, they were joined by the Brigadier, who admitted he was "rather worried" about Carrington's broadcast himself. "He's unbalanced, Brigadier, and you know it as well as I do," said Cornish. Moments later, they were interrupted by the same ear-splitting alien screech heard in Episode 1 – because the UFO was transmitting a picture, said the female control room assistant (Joanna Ross).

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2012
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2002
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Radio Collection
YEAR 2009
NARRATOR Caroline John
AVAILABILITY CD (out of print)/download

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1987
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIOBOOK

COMPANY BBC Audio
YEAR 2018
NARRATOR Geoffrey Beevers
AVAILABILITY CD/download

13m 58s Carrington's had two military policemen arrest the Brigadier, so he can't chase up the Doctor's SOS... but the Brigadier escapes from two *different* redcaps in this subsequent film sequence.

Back at UNIT HQ, Benton tells the Brig that the SOS is coming from a disused firing range "quite near" the Space Centre... and that the only available transport is the Doctor's car. At this, stage directions specified: "The Brigadier looks appalled."

19m 19s Arrested by the Brigadier, Reegan suggested using the two remaining astronauts to breach the locked-down Space Centre... although when they do, their touch doesn't cause sparks to fly along the barrier, as it did in Episode 4. (They can't just be a bit low on radiation, because they blow the main doors moments later.)

21m 43s With his men freed, the Brigadier arrests Carrington before he can give his broadcast... and Benton leads him away. We never learn the General's ultimate fate. At risk of sounding glib, *The Fact of Fiction* hopes that the authorities recognise a clear case of post-traumatic stress disorder when they see one.

In Episode 3, we learned that the General was in charge of the "newly formed Space Security department". Is it possible that the department seemingly founded by Carrington eventually became the Space Security Service, as seen in *Mission to the Unknown* and *The Daleks' Master Plan* (1965-66)?

Regardless of its volatility throughout refuelling, the Doctor proposes filling Recovery 7 with pure M3 variant to send the ambassadors back – adding that they're "not susceptible to g-force". How does he know? Bidding Cornish goodbye, the Doctor claims he's got a lot of work to do in his own laboratory. In the Target Books novelisation, his mind has already turned to the incident when Liz had been caught in the time field, back in Episode 1: "What if the trouble was with the dematerialisation circuit and not the time vector generator..." **DWM**

CONTROLLED ZONE

Top right: Liz watches anxiously as the Doctor directs the ambassadors.

Right: The ambassadors force their way past guards and enter the Space Centre.

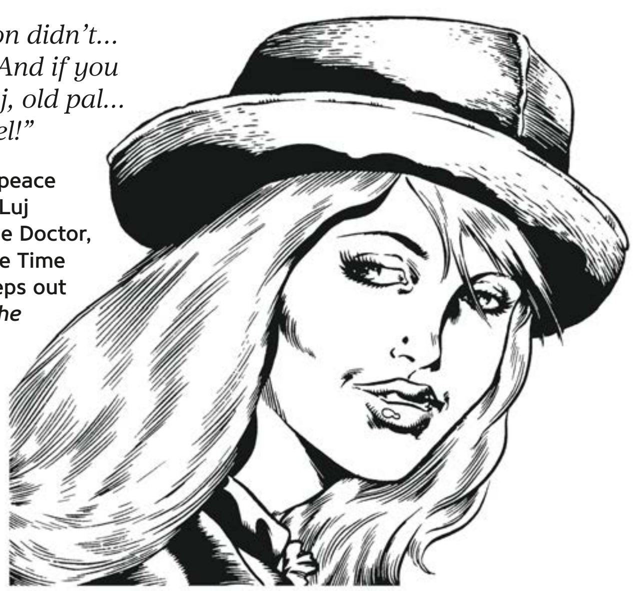
APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

WHO'S THAT GIRL!

"My... er, last regeneration didn't... um, quite go as planned! And if you think you're surprised, Luj, old pal... just think how I feel!"

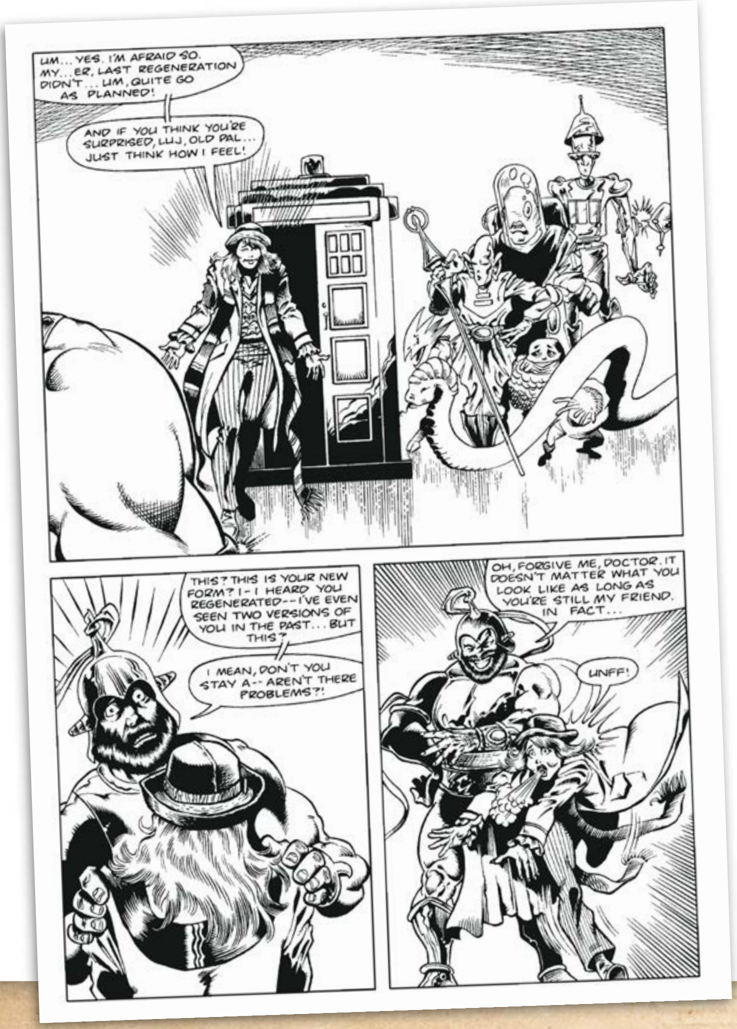
Delegates gather on Okul for a peace conference. The Frovian Prince Luj looks forward to a drink with the Doctor, who's attending on behalf of the Time Lords. But, when the Doctor steps out of the TARDIS, it appears that *she* has changed...



Towards the end of 1989, the Doctor's adventures could be followed on screen (in Season 26) and, for the first time, in *two* ongoing original comic strips.

As Marvel's **Doctor Who Magazine** marked its tenth anniversary, the company launched a new weekly comic aimed at younger readers. *The Incredible Hulk Presents* reprinted old tales of the Hulk, Indiana Jones and GI Joe (renamed *Action Force* for the UK) – alongside five black-and-white pages of brand-new *Doctor Who*.

These strips found the Doctor travelling solo, as he was in **DWM** at the time – but *Who's That Girl!* (note the exclamation mark) introduces an "old friend" of his. Prince Luj is a beardy, sword-wielding, gruff-but-noble barbarian type. He knows about regeneration,


UM... YES. I'M AFRAID SO. MY... ER, LAST REGENERATION DIDN'T... UM, QUITE GO AS PLANNED!
AND IF YOU THINK YOU'RE SURPRISED, LUJ, OLD PAL... JUST THINK HOW I FEEL!
THIS? THIS IS YOUR NEW FORM? I-I HEARD YOU REGENERATED--I'VE EVEN SEEN TWO VERSIONS OF YOU IN THE PAST... BUT THIS?
I MEAN, DON'T YOU STAY A-- AREN'T THERE PROBLEMS?!
OH, FORGIVE ME, DOCTOR. IT DOESN'T MATTER WHAT YOU LOOK LIKE AS LONG AS YOU'RE STILL MY FRIEND. IN FACT...
UNFF!

FOUR GREAT STORIES - INSIDE!
MARVEL
25th Nov 89 No8 40p
THE INCREDIBLE HULK PRESENTS
OL' GREEN EYES IS BACK!

What Is It? A strip in the Marvel UK comic *The Incredible Hulk Presents* issues 8 and 9.

FOUR GREAT STORIES - INSIDE!
MARVEL
2nd Dec 89 No9 40p
THE INCREDIBLE HULK PRESENTS
HULK- IN CHAINS?!

Who Wrote It? Simon Furman.

When Was It? Cover dates are 25 November and 2 December 1989.

Where Does It Fit? The Seventh Doctor is travelling alone, so most likely in the yawning gap between *Survival* (1989) and the 1996 TV movie.

POLICE PUBLIC CALL BOX

Why Does It Matter? It gave us the first glimpse of what a female Doctor could be like.

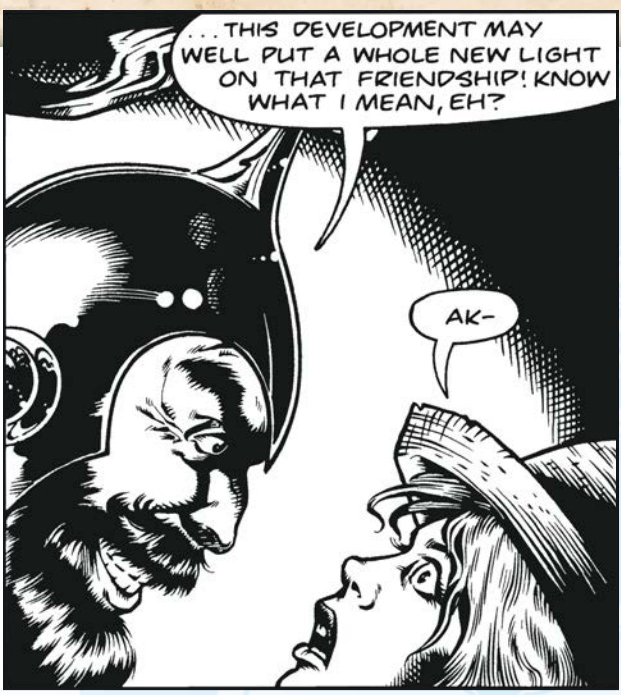
BBC
DOCTOR WHO
NEMESIS OF THE DALEKS

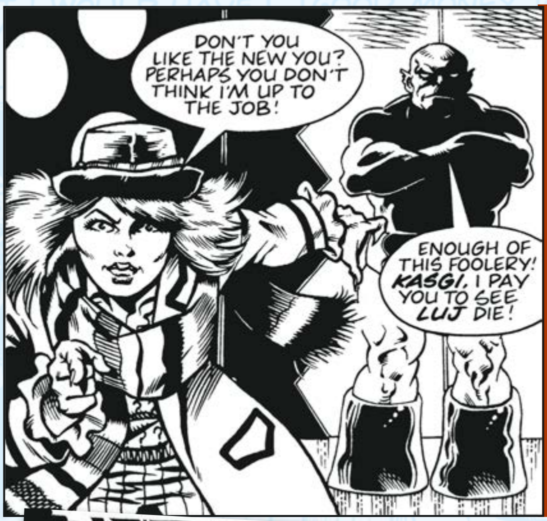
How Do I Find It? The *The Incredible Hulk* strips are reprinted in *Nemesis of the Daleks*, a 2013 paperback collection from Panini.

Far left from top: Issues 8 and 9 of *The Incredible Hulk Presents* (1989); writer Simon Furman; the Doctor (Sylvester McCoy) in the 1996 TV movie; 'the Doctor' in *Who's That Girl!* (1989); the comic-strip collection *Nemesis of the Daleks* (Panini, 2013).

Top right: "I'm the Doctor," claims Kasgi. John Marshall pencilled the strip, with inks by Stephen Baskerville.

Right: 'The Doctor' claims to have just regenerated.


...THIS DEVELOPMENT MAY WELL PUT A WHOLE NEW LIGHT ON THAT FRIENDSHIP! KNOW WHAT I MEAN, EH?
AK-

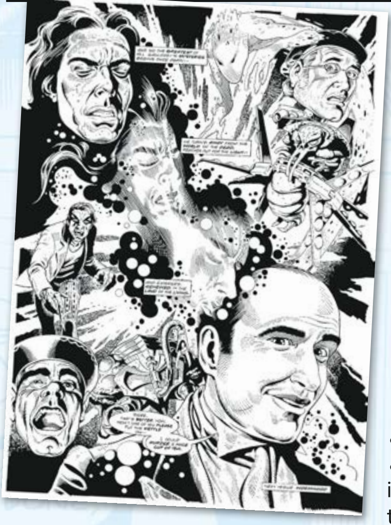

DON'T YOU LIKE THE NEW YOU? PERHAPS YOU DON'T THINK I'M UP TO THE JOB!
ENOUGH OF THIS FOOLERY! KASGI, I PAY YOU TO SEE LUJ DIE!

Far left: Luj makes unwanted advances.

Left: Kasgi and her employer Ux.

Below: The Eighth Doctor apparently regenerates in *The Final Chapter* (1998). The likeness of this new incarnation was based on that of Nicholas Briggs. Pencils by Martin Geraghty with inks by Robin Smith.

Bottom: The *real* Doctor is revealed to be a prisoner in his own TARDIS.



having met two Doctors before. This puts him on the same page as the reader, as it were, when faced with a rather different version...

In a few efficient panels, the new Doctor establishes herself as both diplomat and skilled fighter. She dresses in an amalgam of previous Doctors' costumes, from the Third Doctor's shirt to the Seventh's pullover. She keeps the circumstances of her regeneration to herself. Her change of gender, however, was clearly unexpected, implying that it is – at least – a rare occurrence.

For his part, Luj goes from feeling shocked to being curious about potential "problems" in accepting his friend's new appearance, to leering at her. The Doctor's response to his suggestive comments is a startled "Ak!" So it's lucky for her – as for those 'younger readers' – that the prince is only kidding.

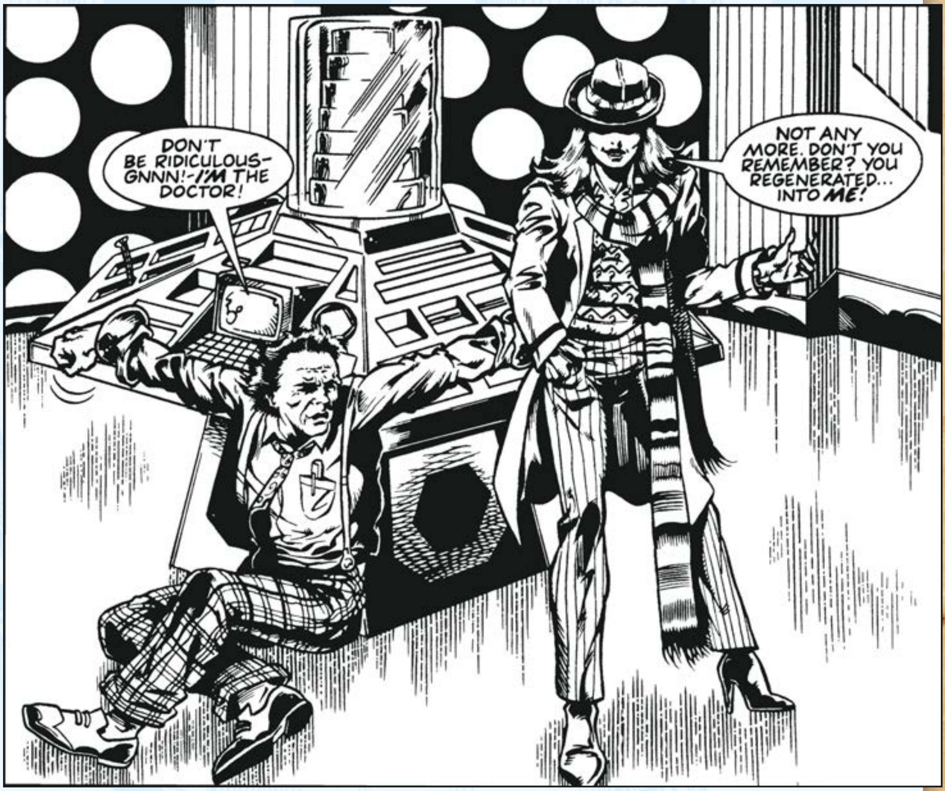
It turns out, anyway, that this 'Doctor' is an impostor. She's really Kasgi, a hired assassin seeking to get close to her target, Luj. It's doubtful many readers were fooled, given that the Seventh Doctor was still going strong on TV. **DWM** caused a far bigger stir nine years later when it faked the Eighth Doctor's regeneration in issues 262-295 while the show was off-air, in *The Final Chapter* (1998).

Kasgi's Doctor-like charisma is undeniable, however, and her presence creates a compelling mystery, the solution to which is revealed at the story's halfway point. The real Doctor is a captive inside his own TARDIS. We never learn how Kasgi achieved this feat, but she claims to have honourable intentions: "I only kill richly deserving causes!"

And she's right about Prince Luj. Escaping his magnetic bonds, the Doctor finds Luj and overhears him boasting about his true intentions. He doesn't just want to open up the Kollian dimension (which "will speed up travel for all our races", the Doctor's included) – he wants to conquer it. The Doctor exposes the truth and has the Time Lords withdraw their support for Luj's cause. The prince's rival, the Fusian delegate Ux, no longer needs him dead, so Kasgi's contract is cancelled. She pities the Doctor as he returns to his TARDIS alone, having lost someone he considered a friend – but she also respects him. Then it occurs to her that Luj, sworn to kill the Doctor for his betrayal, might have a job for her...

The Incredible Hulk Presents ended after its 12th issue, denying us Kasgi's hinted-at return. Still, the character leaves a minor legacy. Prior to her emergence from the TARDIS, the notion of a female Doctor was confined to behind-the-scenes speculation, fan fiction and hoaxes. No story in the *Doctor Who* canon had suggested that a Time Lord could change genders. This story *suggests* it but doesn't quite confirm it, as Kasgi can't be considered a reliable source. All the same, it feels like a step towards the future.

Who's That Girl! may not feature the first female Doctor, but by having a fresh, engaging character *play* the part for a short time, it showed us how it could be done. **DWM**


DON'T BE RIDICULOUS–GNNN!–I'M THE DOCTOR!
NOT ANY MORE. DON'T YOU REMEMBER? YOU REGENERATED... INTO ME!

Reviews

Our verdict on the latest episodes and products.

Review and illustration by
JAMIE LENMAN

Reviewed this issue

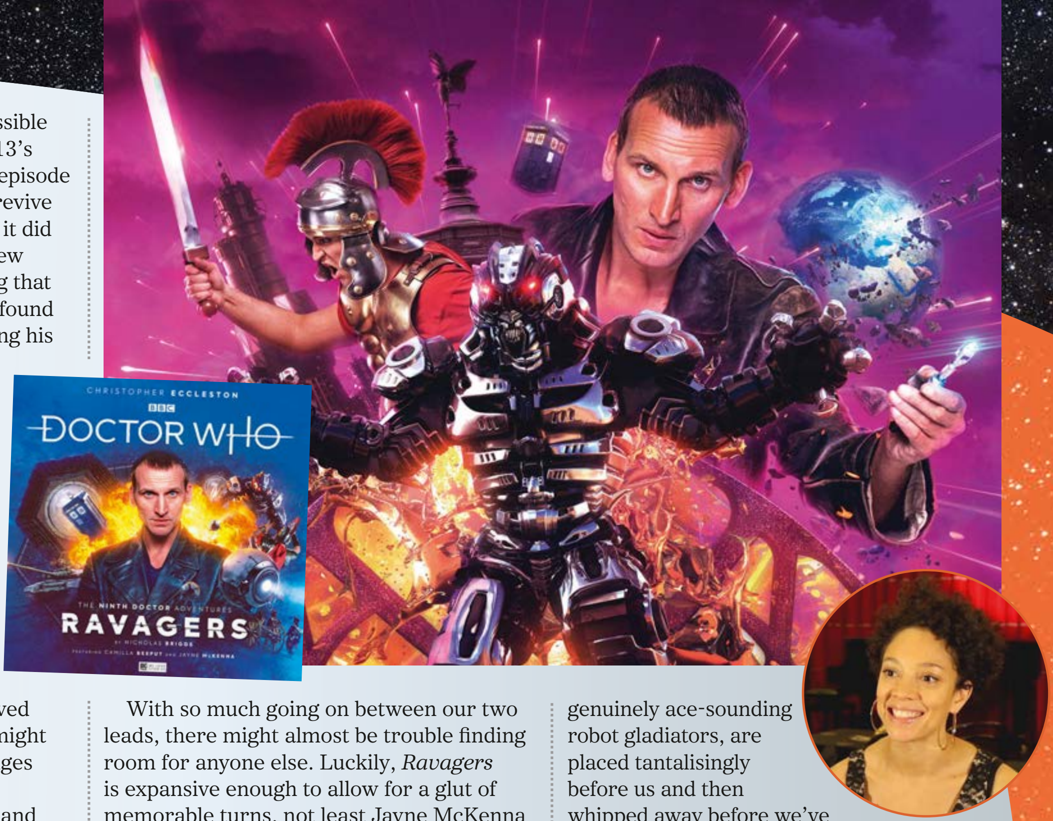
- ***The Ninth Doctor Adventures: Ravagers***
  Featuring the Ninth Doctor and Nova
  RRP £24.99 (CD), £19.99 (download)
- ***The Third Doctor Adventures: Volume Seven***
  Featuring the Third Doctor, Brigadier Lethbridge-Stewart, Liz Shaw and Sarah Jane Smith
  RRP £24.99 (CD), £19.99 (download)
- ***Time Lord Victorious: Echoes of Extinction***
  Featuring the Eighth and Tenth Doctors
  RRP £8.99 (download)

Available from bigfinish.com

Audio Frequencies

Big Finish have past form when it comes to luring ex-Time Lords back into the TARDIS. Not content with resurrecting the Fifth, Sixth and Seventh Doctors in 1999, they capitalised on this success by adding then-incumbent Paul McGann to their roster just a couple of years later. In 2012, the world was reunited with Tom Baker's iconic rendition, and although there was never any real question as to whether or not David Tennant would reprise his blockbusting interpretation for the audio wizards, it was still a big deal when he did so in 2015.

Which leaves Christopher Eccleston. The figure at the forefront of the programme's audacious rebirth wowed us all for 13 jam-packed weeks in 2005 and then disappeared, to be glimpsed only in flashbacks and dream diaries. As the years passed, Eccleston continued to speak warmly of his time in the Vortex


CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
THE NINTH DOCTOR ADVENTURES
RAVAGERS
BY NICHOLAS BRIGGS
FEATURING CAMILLA BEEPUT AND JAYNE McKENNA

but remained tight-lipped about a possible return for the Ninth Doctor. Even 2013's lavish, cinema-screened anniversary episode *The Day of the Doctor* was unable to revive this particular incarnation – although it did give us a secret new one we never knew we wanted. And it goes without saying that John Hurt's craggy War Doctor soon found himself in the recording booth, creating his own triumphant spin-off.

Now, after 16 long years, our patience has paid off. At last, we can luxuriate once more in the company of that same grinning wanderer from the mid-2000s, in *Ravagers* – the first series of *The Ninth Doctor Adventures* from Big Finish. Written and directed by Nicholas Briggs, the box set is divided roughly into three separate parts but functions more as one episodic whole rather than a trio of distinct tales.

Charged with reintroducing a beloved character in this way, many writers might have felt obliged to include great wodges of exposition and reference material. Thankfully Briggs steers clear of this and instead bangs us right into the middle of the action, with our favourite alien and his new chum Nova extricating themselves from a particularly sticky scrape. Camilla Beeput impresses instantly as a familiar kind of reluctant-but-capable companion, and it says a lot about her talent that she's able to build such an engaging persona around a relatively thin framework. She interacts with the Doctor as if they already have a series or two under their belts, and this ready energy propels the set forward at breakneck speed.

As impressive as Beeput's performance may be, however, Eccleston's is simply revelatory. From the first syllable, his revival of a role he hasn't touched for a decade and a half is so pristine it's enough to make us wonder if the man himself is capable of time travel. But more than this – not only do we have the Ninth Doctor back with us in solid, tangible reality, he's also undergone something akin to a thousand light-year service. Picked up, brushed down and polished to a sparkling shine, he sounds invigorated and galvanised, unburdened of the grief and loss that coloured his initial run, instead brimming over with magic and madness. It would be fruitless to try to guess which combination of circumstance and impetus resulted in this super-charged display; all that matters is that Christopher Eccleston is playing the Doctor again, and by some cosmic miracle he's better than ever.

> **The Ninth Doctor has undergone something akin to a thousand light-year service.**

With so much going on between our two leads, there might almost be trouble finding room for anyone else. Luckily, *Ravagers* is expansive enough to allow for a glut of memorable turns, not least Jayne McKenna as chief antagonist Audrey. As the Doctor follows a mysterious artefact through a series of time-eddies, McKenna inhabits several versions of the same woman at different points in her personal history, recalling similar back-to-front relationships that would become prevalent in *Doctor Who* after Eccleston's departure. In this way Audrey becomes our anchor, and through each tear in the Vortex we see another aspect of her make-up – another part of the puzzle. Ably supporting these three are the ever-reliable Jamie Parker, breathing some much-needed life into another bluff military type, and Dan Starkey providing some welcome comic relief as a stranded Roman centurion, even if he's essentially playing Sontaran butler Strax in a kilt and sandals.

Indeed, the image of Caesar's finest doing battle in post-war London is so enticing it's a great shame that we couldn't have built an entire story around it, instead of whizzing off into another wormhole on the trail of the titular menace. Other such alluring vistas, including a dystopian zombie factory and some genuinely ace-sounding robot gladiators, are placed tantalisingly before us and then whipped away before we've had a chance to explore. Before long, it becomes clear that the aim of *Ravagers* is to demonstrate the enormous potential of *The Ninth Doctor Adventures* by way of a taster menu, and it does feel at times rather like a pilot or a proof-of-concept.

Did we really need proof? Was there ever a doubt that Eccleston's return would be anything short of a triumph? By the time he delivers his beautiful soliloquy about the nature of the universe, a twin to his spinetingling monologue from 2005's *Rose,* our hero has silenced even the faintest mumbles of concern and pushed back the borders of the Ninth Doctor's era by a considerable margin. In a word – *fantastic.*

From the welcome return of a legendary actor, we turn to a set of stories featuring none of the original players, with *Volume Seven* of *The Third Doctor Adventures.* For eight years now, Big Finish stalwart Tim Treloar has been filling Jon Pertwee's elegant shoes as the Gallifreyan dandy, usually accompanied by 1970s veteran Katy Manning. These two latest adventures break new ground by recasting across the board, and therefore represent something of a test to see if the endeavour can truly stand on its own, without any of its progenitors.

Mark Wright's *The Unzal Incursion* seats itself firmly in the grim, grown-up sphere of *Doctor Who*'s 1970 season, not only in returning Dr Liz Shaw to the fold but also centring on the sort of earthbound, *Avengers*-style rough-and-tumble that permeated the series during this period. Daisy Ashford successfully reignites the sparky relationship between Liz and the Doctor as that of intellectual equals, striking just the right balance between conciliation and indignance in her dealings with →

Top: Tom Webster's artwork for *Sphere of Freedom*, the first story in *Ravagers*.
Above inset: Camilla Beeput.
Left: Christopher Eccleston as the Doctor in Series 1 (2005).

her extra-terrestrial colleague, and fitting snugly into the silhouette shaped by her mother, Caroline John. Indeed the whole bundle is crammed full of strong women, from Misha Malcom's commanding Sgt Attah to Clare Corbett's icy Cherilyn Dankworth, not to mention the entire cast of the following instalment.

That said, one of the highlights of *Incursion* is a little slice of bro-time for the Doctor and the Brigadier, played impeccably by Jon Culshaw in an almost spooky invocation of the late great Nicholas Courtney. Isolated from UNIT and forced on the run, Wright's script frames our regulars as desperate fugitives, offering a unique take on their boss-employee dynamic.

BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
THE UNZAL INCURSION • THE GULF

Right: Thumbs up from Tim Treloar in the recording studio. Tim has been playing the Third Doctor in Big Finish productions for eight years.

One element that suffers slightly from this gritty, realistic approach is the Unzals themselves, who sound absolutely terrifying but are unable to manifest any real threat through a series of monitor screens. Thankfully we're never far from a thrilling car chase, a hair-raising helicopter ride or a loud explosion, keeping our pulses raised until the desperate finale. If Big Finish ever get their hands on a series of James Bond plays, they won't have to look far for a winning template.

> One of the highlights of *Incursion* is a little slice of bro-time for the Doctor and the Brigadier.

By way of contrast, Tim Foley's *The Gulf* takes its inspiration from somewhere towards the end of the Third Doctor's reign – allowing us to break free from military machinations and flit giddily about the universe once more. Coming after what sounded very much like a cliffhanger at the end of *Incursion,* it's somewhat discombobulating to find ourselves catapulted several years along the timeline, but happily this doesn't affect our enjoyment of a truly cracking yarn.

Set on a desolate mining outpost in the middle of a treacherous sea, *Gulf* immediately conjures images of so many base-under-siege scenarios from the show's past, particularly the middle of Patrick Troughton's tenure but also 1977's feted *Horror of Fang Rock* and even David Fincher's 1992 horror film *Alien 3*. The decision to base the action in an artistic retreat populated by female-only painters makes for a refreshing change, and the creaking bowels of the repurposed workstation are a perfect environment for some nerve-wracking haunted-house shenanigans.

Wendy Craig is confident yet understated as the motherly Marta, and this chimes well with Treloar's Doctor, who remains calm under pressure in between some great detective bits. Silver-tongued Lucy Goldie is suitably chilling as the unearthly Laurel, and her silky manipulation of Issy Van Randwyck's lovable Jesko is genuinely disturbing. Jennifer Saayeng and Bethan Walker put in some great work as the gentle Pen and the troubled Lynette respectively, but the standout star is unarguably Sadie Miller as Sarah Jane Smith, inhabiting her mother's creation with innate understanding and palpable affection. After being sidelined in last month's *Return of the Cybermen,* here we see Sarah in full swing – arguing with the Doctor and striking out on her own, as Miller infuses every word with the kind of pugnacious zest we remember from Elisabeth Sladen's early episodes. It's a joy to be with her again.

Starting from a deceptively straightforward premise, *The Gulf* unfolds into a multi-layered experience tackling themes of war, politics, greed and regret with subtlety and skill. Each individual faces the same problem from a different viewpoint. These viewpoints change throughout the proceedings, leaving us with a rich and powerful treatise on the importance of art and the nature of grief. **DWM**

Time Lord Victorious: Echoes of Extinction

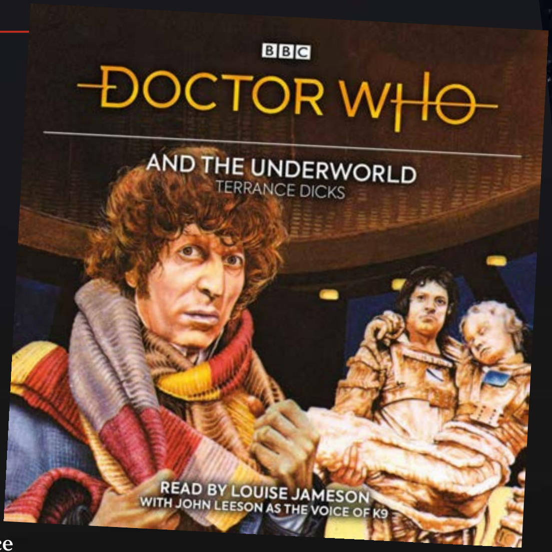
DOCTOR WHO
TIME LORD VICTORIOUS
ECHOES OF EXTINCTION

Wrapping up the mammoth *Time Lord Victorious* anthology might seem a weighty task, and yet Alfie Shaw's *Echoes of Extinction* is able to deftly construct its own identity with only the briefest nods to overarching continuity. Splitting the piece in two with a different Doctor for each half is a cute trick, allowing us to compare their different approaches. Paul McGann's weary warrior reacts to the monster at the heart of the trouble with dread and compassion, whereas David Tennant's cheeky chappie begins with flippant quips before giving way to some trademark righteous indignation.

As the creature in question, *Torchwood*'s Burn Gorman plays against type with an elegant mix of malice and despair, and Paul Clayton delights as a dour android butler, whose description of the TARDIS as "a depressed cupboard" is a perfect prickle of robotic shade. Elsewhere, Arthur Darvill of television fame is unrecognisable as part of a gang of ruthless scavengers, audibly enjoying his chance to visit the darker side of the spectrum. With sufficient momentum to carry it over a few minor plot holes, *Echoes* is a slight but satisfying bookend to one of *Doctor Who*'s most ambitious undertakings ever.

Left inset from top: Writer Alfie Shaw; the Doctor (Paul McGann) in *The Night of the Doctor* (2013). **Left:** David Tennant as the Doctor.

Doctor Who and the Underworld



Audiobook

Featuring the Fourth Doctor and Leela
Written by Terrance Dicks
Read by Louise Jameson and John Leeson
BBC Audio RRP £20 (CD), £9 (digital)

Underworld (1978), written by Bob Baker and Dave Martin, is one of the great unloved *Doctor Who* stories. It was a miracle it was made at all due to late-1970s budget pressures; however, the production team persevered. Sadly, their Herculean efforts resulted in a serial that has repeatedly come towards the bottom of **Doctor Who Magazine** polls.

However, before we get too despondent about this audiobook of the novelisation of the story, written by Terrance Dicks and first published in 1980 by Target Books, we should remember that the author was a past master at adapting and editing scripts. And remember, too, that one of the biggest issues with *Underworld* was the fact that its episodes ran too short, necessitating the use of repeated sequences and more blue-screen work than a Marvel movie – both of which were easy fixes for the book.

The most interesting and successful episode of *Underworld* is Part One, which in the audiobook is covered on the entire first CD and part of the second. Dicks fleshes out the backstory of the R1C and its crew's 100,000-year mission to rediscover Minyos' missing 'Noah's Ark', the P7E. He also writes a scintillating prologue, recounting Gallifrey's first tentative steps in policing the universe, the Time Lords' interference in the Minyan civilisation, and the dreadful consequences of Gallifreyan arrogance – events that are only alluded to in the TV version. Louise Jameson narrates this story of hubris, followed swiftly by nemesis, in an ominous, matter-of-fact style. Lines like "On a planet called Gallifrey there were the Time Lords, a people far advanced in power and wisdom" give this opening a heft well beyond anything on offer back in 1978.

Having led the Minyans to planetary destruction, the Time Lords retreat to their mighty glass capitol and swear never to interfere again, leaving the desperate survivors of their meddling to seek a new home. Except, there's one Time Lord who never plays by the rules. Dicks introduces the Doctor, Leela and K9 in style, with the Doctor redecorating the TARDIS. (Explaining why he's dressed as a painter in the TV version, this is one of many small fixes and clarifications Dicks makes as he goes along.) While the Doctor waxes lyrical about the edge of creation ("the boundary between is and isn't"), Leela is more concerned with the TARDIS, which she treats "like a minor god". In a few pithy sentences, Dicks tells us everything we need to know.

It's one of many joyous turns of phrase that make this a much more digestible, even enjoyable way to tackle *Underworld*. Note Dicks' description of the horror of endless regeneration: "Once again, Tala had been sentenced to life." He can't help but improve on the TV script's dodgy grasp of science: a sequence involving anti-gravity is explained as a result of this being a "newborn planet on the very edge of creation". He only falters when handling the Minyans' forlorn descendants, the Trogs, as the scriptwriters left him nothing to build on.

Jameson's narration is superb: clear and engaging without trying to create artificial drama or adopting exotic voices, she lets the text speak for itself. John Leeson reads K9's contributions to add some texture, and there's sensitive use of sound effects, including a slight echo on the dialogue in the cave scenes. The end result is the best version of *Underworld*, and certainly doesn't belong at the bottom of any polls.

MATT MICHAEL

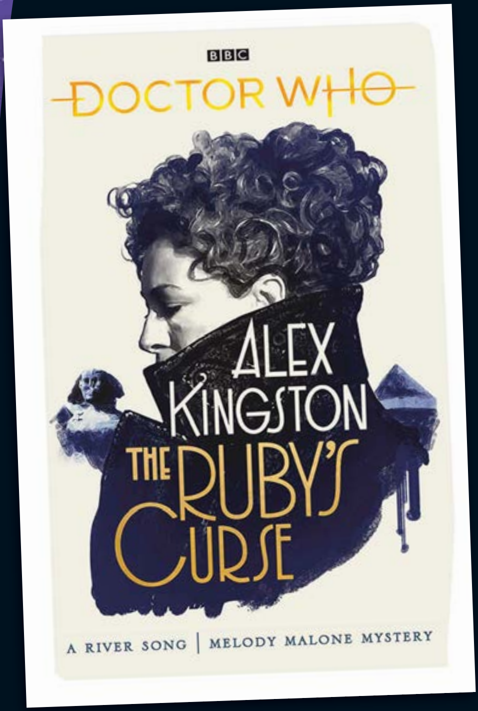
> In a few pithy sentences, Dicks tells us everything we need to know.

Top: The new audiobook reproduces the original Target cover art by Bill Donohoe.

Above inset: Leela (Louise Jameson) and the Doctor (Tom Baker) in Part One of *Underworld* (1978).

Left: Aboard the P7E, Herrick (Alan Lake) assists his fellow Minyan, Tala (Imogen Bickford-Smith).

The Ruby's Curse



Book

Featuring River Song and Melody Malone
Written by Alex Kingston with Jacqueline Rayner
BBC Books RRP £16.99

It's New York, 1939. River Song, aka Melody Malone, is in a tight spot with a gruesome alien. Its translation circuit isn't working properly and she needs to talk her way out: "We're decades too early to be able to call out for pizza and there's nothing good on the telly until 1963."

Alex Kingston's first novel takes her famous alter-ego, River Song, and her alter-ego's alter-ego, Melody Malone, on a time-hopping, location-jumping, reality-bending adventure full of twists and turns. Sometimes the book reads like a hardboiled detective novel, and at other times it's sophisticated sci-fi, centring around a mysterious ruby that's not all it seems.

Kingston and her co-author, the accomplished *Doctor Who* writer Jacqueline Rayner, have given us an instantly recognisable River Song. We're always in River's head, thanks to the first-person narrative. That means we're also in the head of Melody Malone, in the period before the 'Melody Malone Mysteries' were written by River's mum, Amy Pond. Kingston and Rayner have constructed an engagingly complex dual narrative: one is a classic detective noir tale about a cursed ruby, while the other is a race to locate an extraordinarily powerful weapon, the Eye of Horus, before it falls into the wrong hands.

Composing her latest Melody Malone mystery, River uses the Stormcage Containment Facility like some writers use a garden office – as a sanctuary to focus. We learn about how the prison is run; dehydrated water and nutrition tablets keep the inhabitants going, and there are fiendish traps at every level should "involuntary inhabitant" Professor Song of Cell 426 attempt to break out – or indeed in. River soon gets distracted by another prisoner, who tells her about the Eye of Horus, and soon the barriers between the fictional world of Melody Malone and the life of River Song start to break down.

The parallel narratives give the story an unusual structure. River is trying to write a novel, Melody Malone is *narrating* the novel, and the two strands start to intertwine with each other. When elements of absurdism creep into the story, or when Melody Malone crosses over from fiction into reality, the narrative structure feels organic as well as original.

Along the way, River talks herself in and out of fantastic situations. Happy to classify herself as an occasional psychopath, she also displays strong narcissistic tendencies that make her a pleasingly unpredictable and somewhat unreliable narrator. Her recollection is sprinkled with fan-pleasing references; she stoically recounts her appalling upbringing at the hands of the Order of the Silence, while references to the Black Hole of Tartarus and Magnus Greel remind us that River has a comprehensive knowledge of the world her husband, the Doctor, inhabits (although he's mentioned only sporadically).

The Ruby's Curse luxuriates in exotic locations. River goes to Ancient Egypt and Ancient Rome in search of clues, occasionally insinuating herself into political situations, in an authentic representation of the character we know from the TV show. She's the same strong, wisecracking feminist we're familiar with: simultaneously breaking the noses of goons who think they can take advantage of her, while fluttering her eyelashes at men who can give her information to help unravel the mystery.

> The parallel narratives give the story an unusual structure.

Capturing the soul of a beloved *Doctor Who* character, this is a mature and unpredictable exploration of the many facets of the singular Professor River Song.

ALEX ROMEO

Above right inset from top: River Song (Alex Kingston) in her Melody Malone guise in *The Angels Take Manhattan* (2012); co-writer Jacqueline Rayner; Amy Pond (Karen Gillan) with her 'Melody Malone Mystery' book in *The Angels Take Manhattan*.

Right: River in Stormcage in *The Pandorica Opens* (2010).

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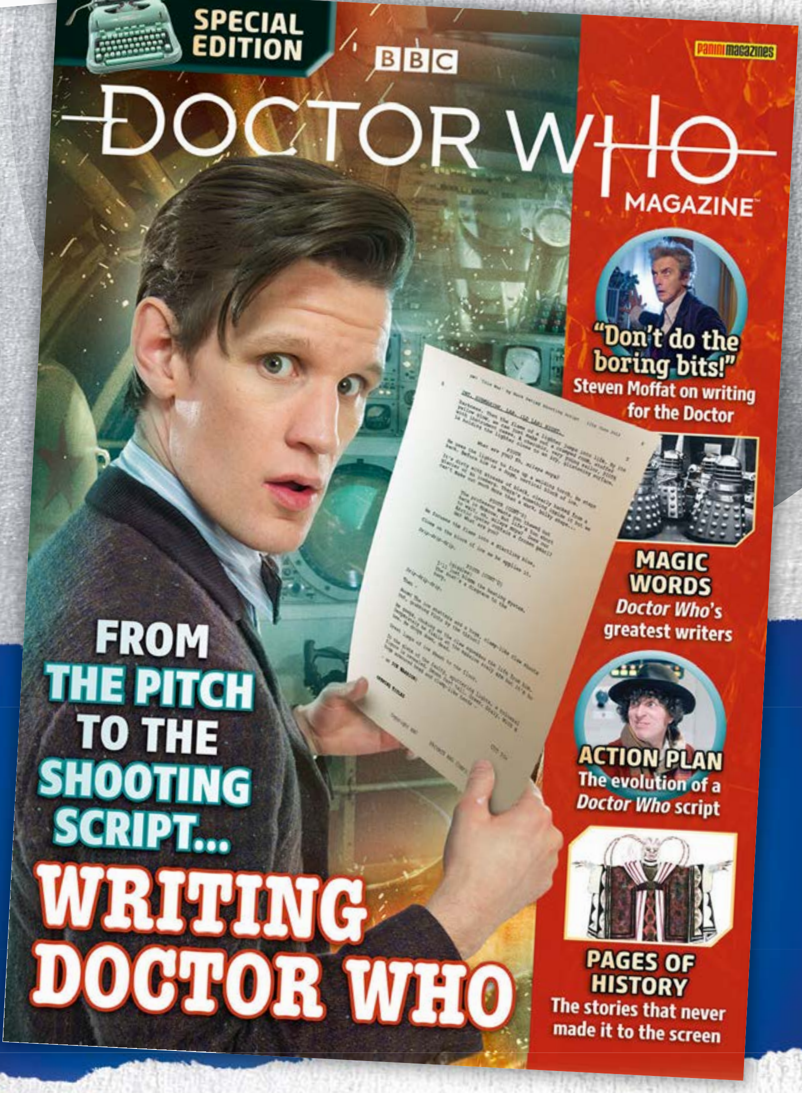
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Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE COLLECTION: SEASON 19 BLU-RAY

Peter Davison's first season as the Doctor – also featuring Matthew Waterhouse as Adric, Sarah Sutton as Nyssa and Janet Fielding as Tegan – has been reissued on Blu-ray in 'standard' packaging.

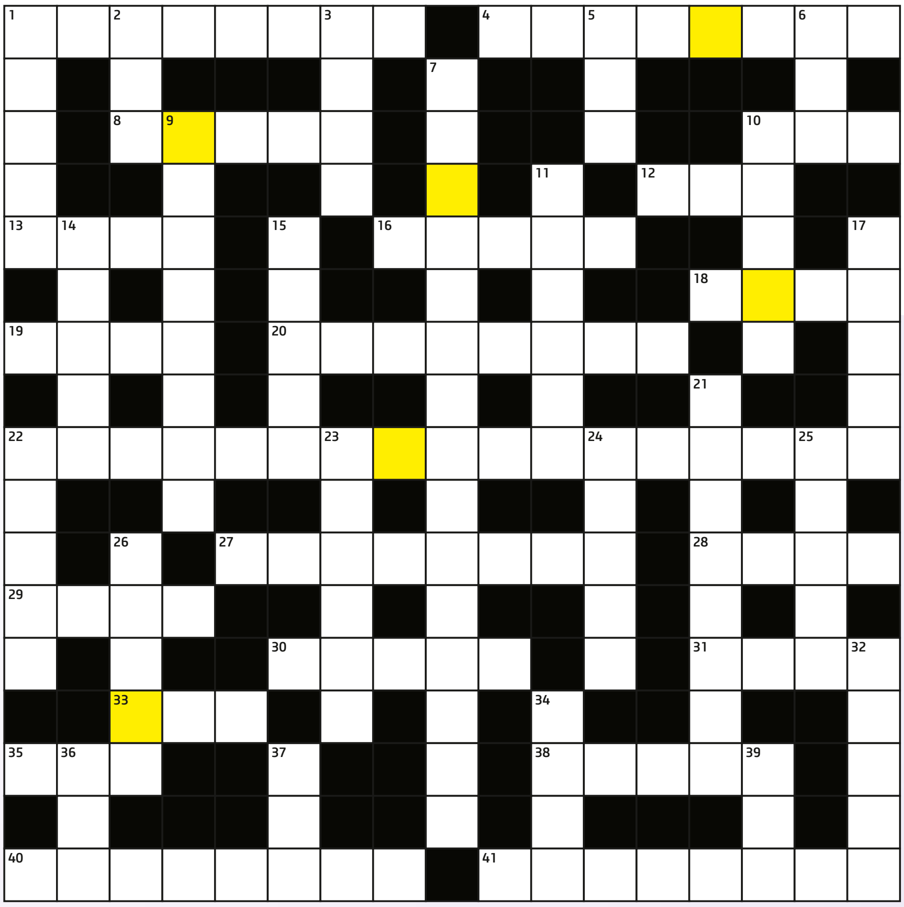
The Collection: *Season 19* includes all seven adventures from the 1982 season – *Castrovalva*, *Four to Doomsday*, *Kinda*, *The Visitation*, *Black Orchid*, *Earthshock* and *Time-Flight*. Alongside the remastered episodes, the box set also includes extensive special features, including *Peter Davison in Conversation* with Matthew Sweet, making-of documentaries for every story, studio recording footage, isolated music scores, optional CGI effects and much more.

The Collection: Season 19 is available now from Amazon, HMV, Zavvi and other retailers. We have FIVE copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien species encountered by the Seventh Doctor.

DOCTOR WHO
THE COLLECTION
SEASON 19
12

Do you know your Hugo Lang from your Adam Lang? Why not try this puzzle?

DWM CROSSWORD



ACROSS

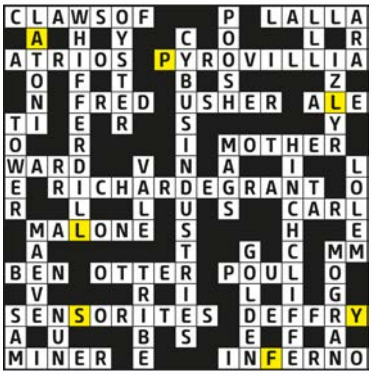
1 Where the Doctor met Ace (8)
4 He was kidnapped by the Rani (8)
8 *The Sound of ___* (5)
10 Production code of *Terror of the Autons* (1,1,1)
12 Time Lord who was sent to capture the Fugitive Doctor (3)
13 It covered the surface of San Helios (4)
16 She sacrificed herself to the Sacred Flame (5)
18 Soldier the Doctor met on Messaline (4)
19 Maylin Renis' daughter (4)
20 Badge worn by Adric (4,4)
22 Kroagnon (3,5,9)
27 Delta, for example (8)
28 The ___ – lived in the Forbidden Zone on Terminus (4)
29 Professor who met the Eighth Doctor at the Institute for Technology and Research (4)
30 UNIT major (5)
31 Alien creature that breathes ammonia (4)
33 Rare gift presented by Cassandra at the end of the world (3)
35 Kar's brother (3)
38 *The ___ of Nimon* (5)
40 The ______ – organisation that 12 Across worked for (8)
41 She was selected to become a companion of the Krotons (4,4)

DOWN

1 (and 32 Down) 1960s producer (5,5)
2 Devil's ___ – village in *The Dæmons* (3)
3 *The ___ of the Time Lords* (4)
5 ___ Earth – planet visited by Rose and Martha (3)
6 One of the Clantons (3)
7 Writers of *Time and the Rani* (3,3,4,5)
9 Bin Liner and Fire Escape (3,5)
10 Survivor of the Cyber Wars (5)
11 Alaya's sister (6)
14 Home planet of Seth and Teka (5)
15 Comic read by the Navarino Murray: *The* — (5)
17 How Sir Reginald Styles described the guerilla sent to kill him (5)
21 Mastermind behind the android invasion (8)
22 Controller of the refinery on Delta III (5)
23 It controlled the Zarbi (6)
24 Employee of Global Chemicals (5)
25 One of the crew discovered aboard the ship orbiting the Sense Sphere (5)
26 UNIT private (5)
32 See 1 Down
34 ___ Ransome – scientist at Fetch Priory (4)
36 ___ Lerner – medical officer on the SS *Pentallian* (3)
37 Journey Blue's brother (3)
39 Astrid Peth's home planet (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SPYFALL

VINYL RARITIES
AUDIO DRAMA

DOCTOR WHO
DEATH AND THE QUEEN

DOCTOR WHO
THE CREEPING DEATH

DOCTOR WHO
COLD VENGEANCE

DOCTOR WHO
ASDA
Max Warp

DOCTOR WHO
ENERGY OF THE DALEKS

DOCTOR WHO
ZYGON HUNT

DOCTOR WHO
FANFARE FOR THE COMMON MEN

A collection of seven limited-edition Big Finish vinyl releases is up for grabs!

This incredible prize includes *Death and the Queen* by James Goss, *The Creeping Death* by Roy Gill (both starring David Tennant as the Doctor and Catherine Tate as Donna Noble), *Cold Vengeance* (by Matt Fitton, starring David Tennant as the Doctor and Billie Piper as Rose Tyler), *Max Warp* (by Jonathan Morris, starring Paul McGann as the Doctor and Sheridan Smith as Lucie Miller), *Energy of the Daleks*, *Zygon Hunt* (both by Nicholas Briggs, starring Tom Baker as the Doctor and Louise Jameson as Leela) and *Fanfare for the Common Men* (by Eddie Robson, starring Peter Davison as the Doctor and Sarah Sutton as Nyssa).

All seven titles have now sold out on vinyl, but can still be bought as CDs or digital downloads from *bigfinish.com*

Fanfare for the Common Men is priced £14.99 on CD and £12.99 to download; the other six are priced £10.99 on CD and £8.99 to download. If you'd like to be in with a chance of winning this bumper crop of collectable vinyl, just answer the following question correctly:

In which *Doctor Who* episode do characters listen to a track by John Smith and twhe Common Men?
A *An Unearthly Child* **B** *Don't Shoot the Pianist* **C** *Listen*

THE THIRD DOCTOR ADVENTURES: VOLUME SEVEN
AUDIO DRAMA

Sadie Miller and Daisy Ashford star as Sarah Jane Smith and Liz Shaw, alongside Tim Treloar as the Third Doctor and Jon Culshaw as the Brigadier, in the seventh volume of Big Finish's *The Third Doctor Adventures.*

In *The Unzal Incursion* by Mark Wright, the Brigadier, Dr Liz Shaw and UNIT are getting ready to activate Hotspur, their new early-warning system. But something goes wrong, and the Doctor, Liz and the Brigadier become fugitives. Their investigations lead them to the Fulcrum military training facility – and something beyond the Earth...

In *The Gulf* by Tim Foley, the TARDIS lands on an ocean planet and the Doctor and Sarah find themselves stranded on a former rig, recently converted into an artistic retreat. When a troubled member of the collective disappears, the Doctor senses a sinister psychic presence...

DOCTOR WHO
TIM TRELOAR • DAISY ASHFORD • SADIE MILLER • JON CULSHAW
THE THIRD DOCTOR ADVENTURES
TWO FULL CAST AUDIO DRAMAS
THE UNZAL INCURSION • THE GULF

The Third Doctor Adventures: Volume Seven is out now from *bigfinish.com* – RRP £24.99 on CD and £19.99 to download. We have **FIVE** copies to give away. If you'd like the opportunity to win one, give us the right answer to the following question:

According to the Brigadier in *Spearhead from Space* (1970), what academic qualifications does Liz Shaw have?
A A gold badge for mathematical excellence
B General science at A-level **C** Degrees in medicine, physics and a dozen other subjects

THE WAR DOCTOR BEGINS
AUDIO DRAMA

***T**he War Doctor Begins* is a new full-cast audio drama series from Big Finish, starring Jonathon Carley as the War Doctor and Nicholas Briggs as the Daleks.

The Doctor is no more. In his place, a warrior – finally joining the Time War between the Daleks and the Time Lords. But how far will he go to end this conflict? What lines will he cross? How much of himself will he sacrifice? The War Doctor is only just beginning to find out who he is...

This set comprises three audio adventures: *Light the Flame* by Matt Fitton, *Lion Hearts* by Lou Morgan and *The Shadow Squad* by Andrew Smith.

STARRING JONATHON CARLEY
DOCTOR WHO
THE WAR DOCTOR BEGINS
FORGED IN FIRE

The War Doctor Begins: Forged in Fire is available in June, RRP £19.99 on CD and £16.99 as a digital download. Thanks to Big Finish we have **FIVE** CD copies to give away. Answer the following question correctly and one of them could be yours:

Who played the War Doctor in *The Day of the Doctor* (2013)?
A John Hurt **B** John Savident **C** John Bishop

TERMS AND CONDITIONS The competitions open on Thursday 27 May 2021 and close at 23.59 on Wednesday 23 June 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible. However, due to the coronavirus restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Doctor Who: The Collection – Season 24

BLU-RAY

Preview by **ROBERT FAIRCLOUGH**

DOCTOR WHO
THE COLLECTION SEASON 24
DISC FOUR PARADISE TOWERS
DISC ONE TIME AND THE RANI
DISC THREE PARADISE TOWERS

Season 24 was make-or-break for *Doctor Who* in 1987. The year before, the troubled production and low viewing figures of *The Trial of a Time Lord* had ended with star Colin Baker being replaced by Sylvester McCoy. Would the incoming Seventh Doctor be able to turn the programme's fortunes around?

The latest Blu-ray box set suggests that he did. "I was struck by the sense of joy and the free spirit of Season 24," says special features producer-director Chris Chapman. "There was a weight on *Doctor Who*'s shoulders in the 1980s that Season 24 manages to throw off and say, 'Let's go and have adventures, go to new places and have fun!' These Blu-ray releases are often a chance for people to re-evaluate things. They might still hate Season 24 afterwards," he says, laughing, "but it's still a chance to watch it fresh."

Perhaps in recognition of the historical importance of Season 24, the sheer volume of archive material makes this the most exhaustively contextualised Blu-ray collection released so far. "A lot of the documents are held at the BBC Written Archives Centre in Caversham," explains researcher Richard Bignell. "We're actually quite lucky, because the files for Season 24 are are very thick. The PDF archive for this Blu-ray set is actually the biggest one we've done so

BBC Studios
RELEASED 21 June
RRP £61.27 (Blu-ray)

STARRING
The Doctor **Sylvester McCoy**
Melanie **Bonnie Langford**
Ace **Sophie Aldred**

CONTAINS
Time and the Rani
written by **Pip and Jane Baker**
directed by **Andrew Morgan**

Paradise Towers
written by **Stephen Wyatt**
directed by **Nicholas Mallett**

Delta and the Bannermen
written by **Malcolm Kohll**
directed by **Chris Clough**

Dragonfire
written by **Ian Briggs**
directed by **Chris Clough**

“The PDF archive for this Blu-ray set is the biggest one we’ve done so far.” **Richard Bignell**

far – just over 4,000 pages’ worth. We’re also seven pictures short of 25,000 images across the whole set.

“The majority of the documentation comes from the Archives Centre,” Richard adds. “There were a couple of production drawings from *Delta and the Bannermen* that I got from eBay a few months back. Design drawings are very rare; there’ll be maybe three or four per story, but in general they don’t end up in the production files. Mike Tucker and Colin Mapson supplied the visual effects designs from their own collections. All in all, this makes the archive on the Season 24 set more complete than the one the BBC holds.”

The Season 24 box set sees the return of producer-director Steve Broster, who worked on the *Doctor Who* DVD releases. “I’d filmed some of my old features in HD,” he says, “so when the Blu-ray range started I reformatted some of my documentaries for Blu-ray. That’s how I gradually became involved again, and I started pitching a few ideas. A ‘making of’ about *Delta and the Bannermen* was one of them.

“We shot it during lockdown, so it wasn’t easy. The original plan was to take some of the cast and crew back to South Wales, and we got as far as getting agreements from Sylvester, Bonnie and director Chris Clough to go to Barry Island, but we just couldn’t make it work. I went on my own and did a nice location shoot using a drone. It would’ve been good to have the guys in the holiday camp talking about the story, but in the end the documentary did become a fairly standard ‘talking heads’ piece, although I’ve tried to make it a bit different and imaginative.

“From *Delta*’s cast, we had David Kinder [who played Billy] – he’s now a schoolteacher. We also managed to find Belinda Mayne, so Delta herself is in the documentary. Executive producer Russell Minton wanted Sara Griffiths [Ray] for some of the other features, but because she’s so busy she was only able to do the ‘making of’.”

“A key thing that Russell and I agree on regarding the special features is interaction,” says Chris Chapman. “What’s lovely is that we’re experimenting far more with putting a few people together in a room and filming them in an interesting way. As a result, we capture unexpected things. In this set’s edition of *The Doctor’s Table,* the guests get things out of each other, they jog each other’s memories and make each other feel comfortable enough to talk about things that maybe a one-on-one interview would miss.

“You wouldn’t know the guests were sitting in the middle of a pandemic, because they’re effortlessly fun and engaging. Bonnie’s a proper old-school theatrical raconteur, Sylvester is very charmingly eccentric and mad in a likeable, grounded way, and Sophie’s a voice of normality. You get to know a different side to them through *The Doctor’s Table*. For instance, you get to discover whether or not Sylvester would resort to cannibalism! Clive Merrison’s inclusion was partly inspired by Sylvester and Bonnie saying during the *Behind the Sofa* shoot how much they enjoyed working with Clive, and that set us thinking, ‘Yeah, we should ask him to do this.’”

Chris believes that, far from standing apart from Seasons 25 and 26, Season 24 is integral to the Seventh Doctor’s overall development. “At this point, he’s not a dark, manipulative god – he’s just a silly man. It’s a really interesting evolution to watch.”

Very soon, we’ll be able to see for ourselves. **DWM**

Top left: Bonnie Langford, Sylvester McCoy and Sophie Aldred in *Behind the Sofa*.

Top right: Delta (Belinda Mayne), her Chimeron baby and Billy (David Kinder) in Part Two of *Delta and Bannerman* (1987).

Above inset: Behind-the-scenes footage from *Delta and Bannerman* with Sara Griffiths (as Ray) and Sylvester McCoy (the Doctor).

Left: Bonnie Langford, Sophie Aldred, Sylvester McCoy and Clive Merrison toast Season 24 in *The Doctor’s Table*.

Coming Soon...

Disc One

Time and the Rani
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Sylvester McCoy, Bonnie Langford, and Pip and Jane Baker
- *The Last Chance Saloon* – making-of documentary
- *Helter Skelter* – creating the title sequence
- *7DFX* – visual effects
- *Casting Sylvester* – with Clive Doig
- *Lakertya* – how the concept of the planet changed during production
- *Hot Gossip* – Sylvester McCoy and Kate O'Mara remember being on set
- *On Location* – *Breakfast Time* report, broadcast 5 May 1987
- *Blue Peter* excerpt with Sylvester McCoy, broadcast 2 March 1987
- *The Name'sh McCoy* (previously an Easter Egg on the DVD release)
- *Eye-Sore* (previously an Easter Egg on the DVD release)
- *Coming Soon: Paradise Towers*

New Special Features
- *Behind the Sofa: Time and the Rani* – with Sylvester McCoy, Bonnie Langford and Sophie Aldred; Colin Baker and Michael Jayston; Peter Davison, Janet Fielding and Sarah Sutton (the same contributors appear on all episodes of *Behind the Sofa* in this box set)
- Optional 5.1 audio on all four episodes
- Isolated score on all four episodes
- Deleted and extended scenes
- Optional updated special effects for the regeneration scene, in HD
- *Open Air* excerpt with Sylvester McCoy, Bonnie Langford and John Nathan-Turner, broadcast 29 September 1987
- *Points of View* excerpt, broadcast 16 September 1987
- *Saturday Superstore* excerpt with Bonnie Langford, broadcast 21 February 1987
- *It's Wicked* excerpt with Sylvester McCoy, broadcast 30 May 1987
- *Blue Peter* excerpt featuring a Dalek car, broadcast 24 September 1987
- *The Six O'Clock News* report on Sylvester McCoy's casting, broadcast 2 March 1987
- *Pamela Armstrong* excerpt with Sylvester McCoy and John Nathan-Turner, broadcast 3 March 1987
- Seventh Doctor audition tape – Sylvester McCoy
- Seventh Doctor audition tape – Dermot Crowley
- Seventh Doctor audition tape – David Fielder
- Clean opening and closing titles in HD, with four audio options: stereo effects only, stereo music only, stereo full mix, 5.1
- Clean 'Dark Doctor' opening and closing titles (as seen in Part Four) in HD, with three audio options: mono effects only, mono music only, mono full mix
- Season 24 press trailer
- Visual effects model film trims (mute)
- Visual effects model film inserts (mute)
- *Breakfast Time* location report rushes
- Sylvester McCoy regeneration compilation
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts (four rehearsal scripts and four transmission camera scripts)
- BBC Enterprises sales sheets
- Costume designs
- Visual effects design drawings
- *Radio Times* cuttings

Disc Two

Time and the Rani
Four extended episodes, restored in HD

New Special Features
- Optional 5.1 audio on all four extended episodes
- Studio footage
- Location footage

Top: Sarah Sutton, Peter Davison and Janet Fielding in *Behind the Sofa*.

Above: The Rani (Kate O'Mara) in *Time and the Rani* (1987).

Above right: Sylvester McCoy and Sophie Aldred in *The Doctor's Table*.

Below: Colin Baker and Clive Merrison in *Behind the Sofa*.

Disc Three

Paradise Towers
Four episodes, restored in HD

Existing Special Features
- Audio commentary with Mark Ayres, Stephen Wyatt, Judy Cornwell and Dick Mills
- *Horror on the High Rise* – making-of documentary
- Optional alternative music by David Snell on all four episodes
- *Coming Soon: Delta and the Bannermen*

New Special Features
- *Behind the Sofa: Paradise Towers*
- Optional 5.1 audio on all four episodes
- Isolated score on all four episodes
- Deleted and extended scenes
- *The Doctor's Table* – with Sylvester McCoy, Bonnie Langford, Sophie Aldred and Clive Merrison

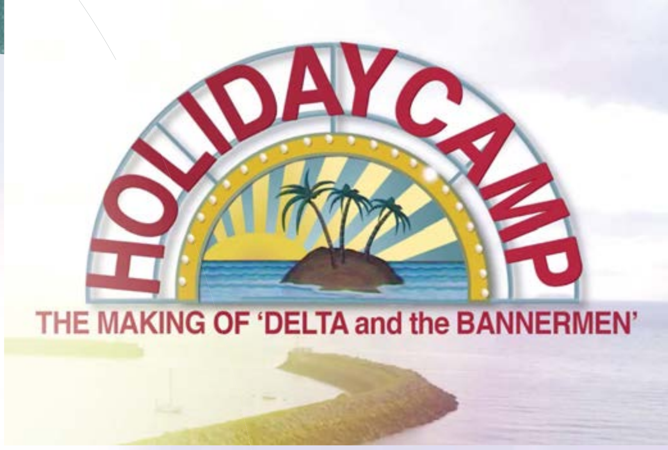
- *Open Air* excerpt with Richard Briers, broadcast 17 December 1987
- TENCON convention panel with Julie Brennon and Mark Strickson
- Audio archive: Nicholas Mallett
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts (four rehearsal scripts and four post-production camera scripts)
- *Radio Times* cuttings

Disc Four

Paradise Towers
Four extended episodes, restored in HD

New Special Features
- Optional 5.1 audio on all four extended episodes
- Studio footage
- Location footage


HOLIDAY CAMP
THE MAKING OF 'DELTA and the BANNERMEN'

Disc Five

Delta and the Bannermen

Three episodes, restored in HD

Existing Special Features

- Audio commentary with Sylvester McCoy, Andrew Cartmel, Chris Clough and Sara Griffiths
- *But First This* – excerpt featuring interviews on location, broadcast 31 August 1987
- *Wales Today* – location report, broadcast 3 July 1987
- *Clown Court* – excerpt from *The Noel Edmonds Saturday Roadshow* featuring outtakes and deleted scenes, broadcast 8 October 1988
- *Hugh & Us* – Hugh Lloyd Interview
- *Coming Soon: Dragonfire*

New Special Features

- *Holiday Camp* – making-of documentary
- *Behind the Sofa: Delta and the Bannermen*
- Optional 5.1 audio on all three episodes
- Isolated score on all three episodes
- *Did You See* feature on *Doctor Who*'s 24th anniversary, broadcast 22 November 1987
- *Going Live* excerpt with Sylvester McCoy, broadcast 14 November 1987

- *50 Years in the Tardis* with Bonnie Langford
- *50th Anniversary Archive* with Bonnie Langford
- *But First This* – location rushes
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Production drawings
- Scripts (three rehearsal scripts and three transmission camera scripts)
- *Radio Times* cuttings

Disc Six

Delta and the Bannermen

Three extended episodes, restored in HD

New Special Features

- Optional 5.1 audio on all three extended episodes
- Optional raw audio on Part One
- Wrap party compilation
- Location footage compilation 1
- Location footage compilation 2

Disc Seven

Dragonfire

Three episodes, restored in HD

Existing Special Features

- Audio commentary with Mark Ayres, Andrew Cartmel, Sophie Aldred, Edward Peel, Ian Briggs, Dominic Glynn and Chris Clough
- *Fire and Ice* – making-of documentary
- Deleted and extended scenes
- *The Doctor's Strange Love* – discussion between Joseph Lidster, Simon Guerrier and Josie Long

New Special Features

- *Behind the Sofa: Dragonfire*
- Optional 5.1 audio on all three episodes
- Isolated score on all three episodes
- Studio tapes
- *Patricia Quinn: An Audience with Lady Stephens*
- *Hartbeat* extract with Sylvester McCoy as the Pied Piper, broadcast 11 November 1987
- *The Lowdown: Desperate to Act* with Sylvester McCoy as the Pied Piper, broadcast 31 May 1988
- *Corners* with Sophie Aldred and Keff McCulloch, broadcast 19 February 1988
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Mike Tucker's visual effects design drawings
- Scripts (three rehearsal scripts and three transmission camera scripts)
- *Radio Times* cuttings

Disc Eight

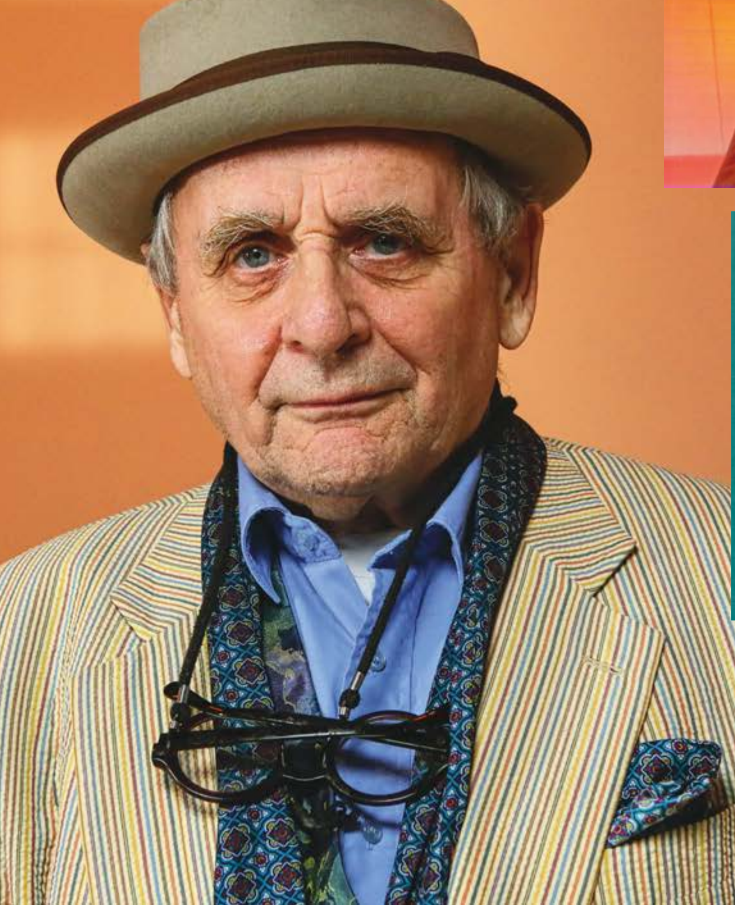
Dragonfire

Three extended episodes, restored in HD

New Special Features

- Optional 5.1 audio on all three extended episodes

- *Sylvester McCoy in Conversation* with Matthew Sweet
- *24 Carat* – trailer for *The Collection: Season 24* box set, with stereo and 5.1 audio options
- *Here's to the Future* – documentary on Season 24



Top left: The opening titles of the new documentary *Holiday Camp*.

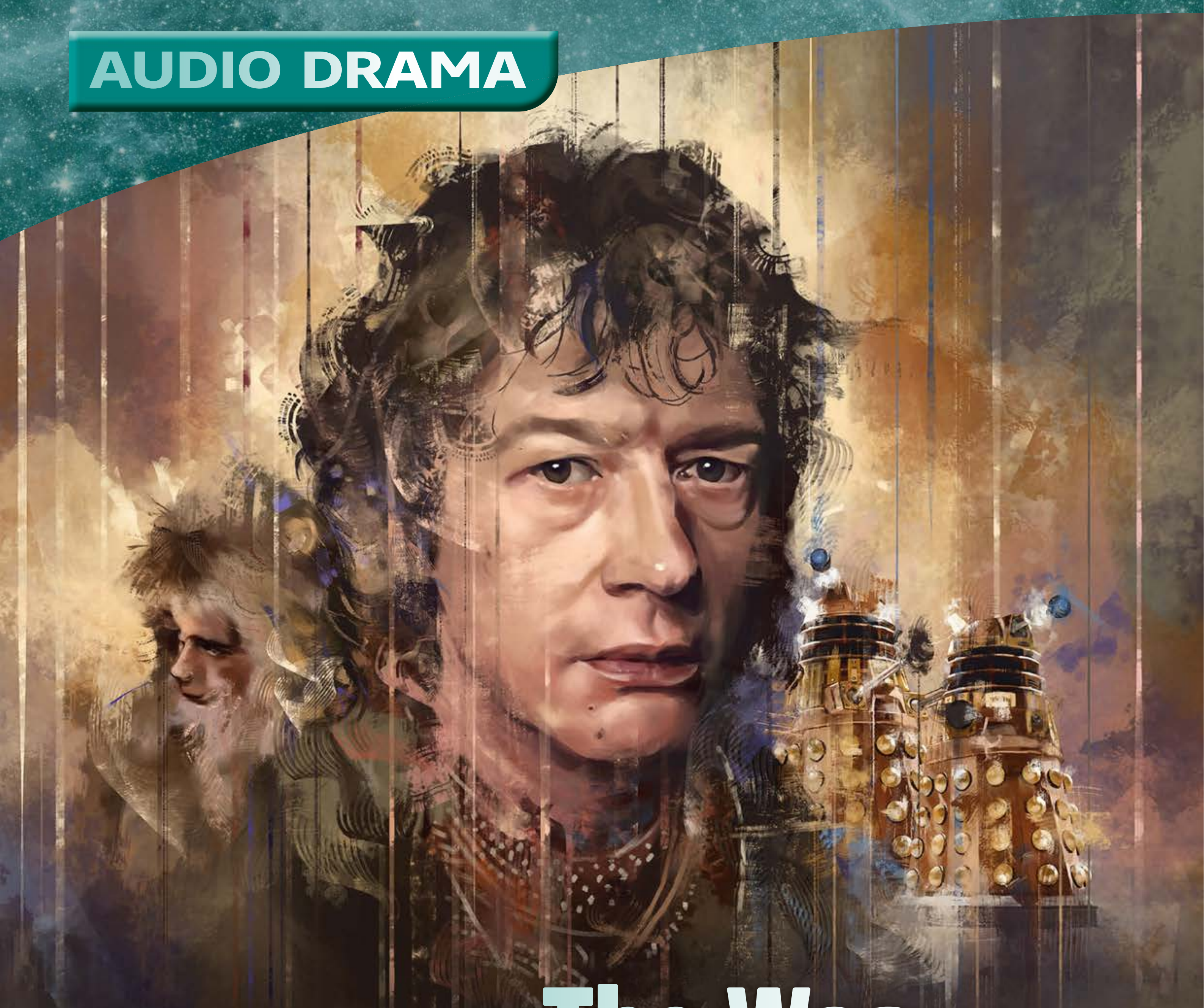
Top right: Matthew Sweet interviews Sylvester McCoy.

Above left: Sara Griffiths, who played Ray in *Delta and the Bannermen*, as seen in *Holiday Camp*.

Above from top: *Patricia Quinn: An Audience with Lady Stephens*; Wanda Ventham as Faroon on the set of *Time and the Rani*.

Far left: Bonnie Langford in *50 Years in the TARDIS*.

Left: What will Sylvester say when *In Conversation*...?



Previews by **DAN TOSTEVIN**

The War Doctor Begins

Forged in Fire

BIG FINISH
RRP £19.99 (CD),
£16.99 (download)
RELEASED June

Comprises:
Light the Flame
by **Matt Fitton**
Lion Hearts
by **Lou Morgan**
The Shadow Squad
by **Andrew Smith**

STARRING
The War Doctor **Jonathon Carley**
Ohila **Veronica Roberts**
Cardinal Rasmus **Chris Jarman**
Commander Sanmar **Helen Goldwyn**
Lithea/Elementals **Anna Andresen**
Commodore Tamasan **Adèle Anderson**
Lorinus **Amy Downham**
Valetta **Marilyn Nnadebe**
Biroc **John Dorney**
Trestor **Kit Young**
Draven/Shira/Sentinel **Tracy Wiles**
The Daleks **Nicholas Briggs**

"It still feels a bit unreal," admits Jonathon Carley. "I'd kept absolutely tight-lipped about it the entire time, even with some of my closest friends. So when the announcement happened, that's when it first hit me that this is actually coming out into the real world. I'm eager to hear it all come together..."

Jonathon is part of Big Finish's newest audio series, *The War Doctor Begins*. It focuses on the incarnation of the Doctor who fought in the Time War, whose beginning and end were depicted on screen in 2013. In a mini-episode, *The Night of the Doctor*, we witnessed the character's birth, as Ohila of the Sisterhood of Karn helped the Eighth Doctor regenerate into a warrior. And in the 50th Anniversary Special, *The Day of the Doctor*, we saw him end the war before undergoing his own regeneration.

The new series isn't Big Finish's first War Doctor range – *The War Doctor* ran from 2015 to 2017 – but it's the first to be produced since the death of the actor who originated the role, Sir John Hurt. And Jonathon's job is to step into his shoes.

"All the way through, what's been the most reassuring thing is how supportive everyone has been," Jonathon says. "With any recasting, people are going to have mixed emotions,

because people are very invested in these characters and the actors who play them. And with Sir John Hurt, it's another level. But I've been overwhelmed with just how positive everyone has been. I want every expectation that they have to be met and to be satisfied."

Jonathon has been a *Doctor Who* fan himself since childhood, having discovered the series in 2002. "My mum remembers it as a distinct image," he says. "I was on the computer, and she came into my bedroom, put the telly on, and said, 'There's a film on Channel 4 that I think you might like.' It was the Peter Cushing film *Daleks' Invasion Earth 2150 A.D.* [1966]. There's something about Daleks that ropes you in: that intrigue, that distance from anything identifiable. When it finished, I went back to the computer, opened up MS Paint, and started drawing a Dalek!"

In 2008 he started a YouTube channel. "And what that ultimately resulted in was impressions," he says, "which is something that I've done going back to my earliest years. But YouTube was this outlet for it."

Forged in Fire picks up where *The Night of the Doctor* left off.

Over time, he lent his vocal talents – War Doctor voice included – to various fan projects. "But then, for a while, the real world kicked in," he says. "So I kind of dropped off the radar a little bit, in terms of my engagement within that community. But it's come around again, to the biggest and most talented fans of them all: the folks at Big Finish."

As its title suggests, *The War Doctor Begins* takes place during the title character's early days, whereas John Hurt's TV and audio appearances were mostly set much later. The opening volume, *Forged in Fire*, picks up where *The Night of the Doctor* left off.

"As a result, there was licence there to tweak the vocal performance slightly and soften it a bit," says Jonathon. "Rather than me, a guy in his twenties, trying to play someone three times his age!" Jonathon's focus was on "remaining faithful to the rhythms and the intonation", for which he studied John's *Doctor Who* audio appearances. "It's a different technique," he says. "It's a more intimate approach, and his tonal quality is slightly different to what you see on screen."

In becoming the War Doctor, the Doctor renounced his name and values. In *Forged in Fire*, he's still exploring what that means. "It's the Doctor working out who he is," explains Matt Fitton, writer of the opening episode. "In earlier drafts, I had a little bit of post-regenerative confusion in there, but we took that out because we wanted to make this Doctor different from the off. He knows where he wants to be; the question is whether he can do what he thinks he should be doing.

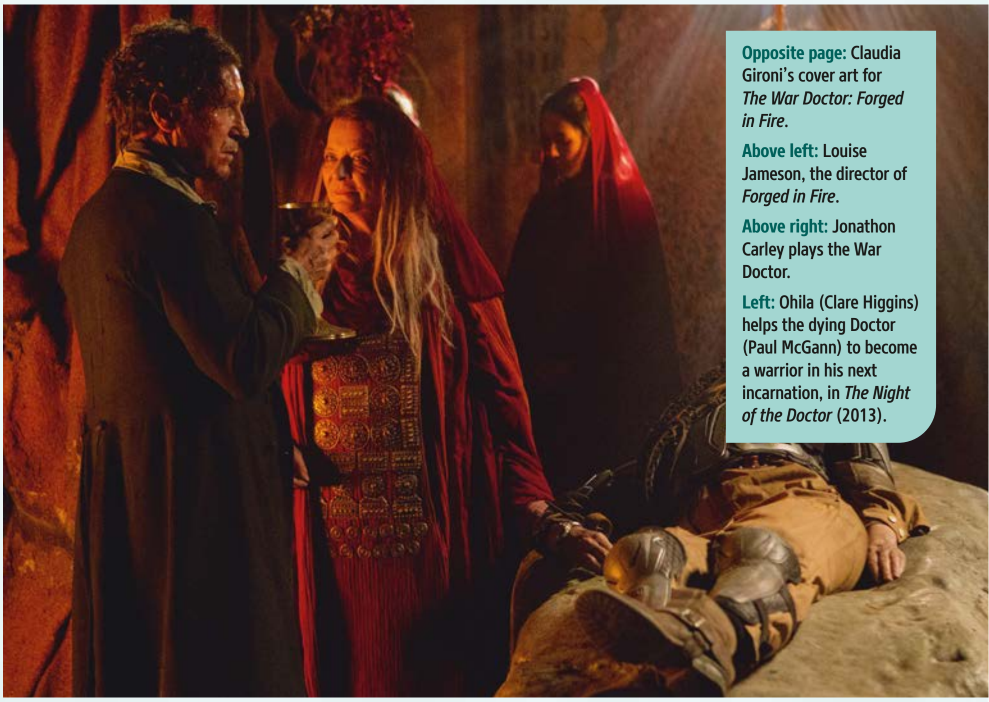
"So he's a bit more unknown to himself at this point," Matt adds. "He doesn't quite know whether he's capable of all the worst things that the later, John Hurt version blames himself for doing. The biggest difference, I guess, is that he'll willingly pick up a gun, pull the trigger and shoot a Dalek, which is something he's always tried his best to avoid doing in the past. The notes I got were to draw that line, and play with that uncertainty about precisely what he's capable of. We feel like we can push him to a darker place in these early years, because he's going to a place the Doctor →

Preparing for War

Jonathon Carley auditioned to play the War Doctor in early 2020, during the recording of a Fourth Doctor story. Louise Jameson performed alongside him. "I was just swept up in the energy of the day; of just being in there, and having that privileged insight of being present, and getting to read with Louise," says Jonathon. "That's a memory I'll take to my grave."

Following the success of that first audition, Louise – who went on to direct *Forged in Fire* – met with Jonathon in London to workshop an entire script together. "She's got so many strings to her bow – acting, directing, writing," says Jonathon. "To have that one-on-one time with someone that skilled in so many areas was a really exciting prospect. It could have been intimidating, being in a room with a legend from *Doctor Who*, but she just has this instant ability to put you so completely at ease. She's so calm and so gentle, and it just feels that everything takes on a natural pace and rhythm.

"We started the day with a pivotal scene that I picked out, and we were both on the same wavelength that it was the best one to do. We had a shot at it, had some feedback, then went back to the whole script and worked through it. When we came back to that original scene, which is late on in the story, it was just a whole fresh new perspective. I didn't know I had it in me. It kind of shook me a bit, internally. I was thinking about it all day afterwards, and on the train back home. It completely gave me the confidence to think, 'I've got it in me to do this.'"



Opposite page: Claudia Gironi's cover art for *The War Doctor: Forged in Fire*.

Above left: Louise Jameson, the director of *Forged in Fire*.

Above right: Jonathon Carley plays the War Doctor.

Left: Ohila (Clare Higgins) helps the dying Doctor (Paul McGann) to become a warrior in his next incarnation, in *The Night of the Doctor* (2013).

Upcoming Releases

AUDIOS

JUNE RELEASES

▶ *The War Doctor Begins: Forged in Fire* by Matt Fitton, Lou Morgan, Andrew Smith
Big Finish £19.99 (CD), £16.99 (download)

▶ *Out of Time 2: The Gates of Hell* [Fifth and Tenth Doctors] by David Llewellyn
Big Finish £10.99 (CD), £8.99 (download)

▶ *The Robots: Volume Four* by Guy Adams, Sarah Grochala, Robert Whitelock
Big Finish £19.99 (CD), £16.99 (download)

▶ *Torchwood: The Five People You Kill in Middlesbrough* by Yvonne Hartman
Big Finish £8.99 (CD), £10.99 (download)

▶ *Jago & Litefoot: Series 14 Audiobook* by Simon Barnard, Jonathan Barnes, Paul Morris, Julian Richards, Justin Richards
Big Finish £17.99 (download)

Thursday 3 June

▶ *Arc of Infinity* [Fifth Doctor] written by Terrance Dicks, read by Geoffrey Beevers
BBC Audio £20 (CD), £9 (download)

▶ *The Nightmare Realm* [Twelfth Doctor] written by Jonathan Morris, read by Dan Starkey
BBC Audio £10.99 (CD), £9 (download)

BLU-RAY

Monday 21 June

▶ *Doctor Who: The Collection – Season 24*
BBC Studios £61.27

MAGAZINES

Thursday 10 June

▶ Doctor Who: Chronicles – 1975
Panini £9.99

Thursday 24 June

▶ DWM 566 Panini £5.99

→ never goes: he's going into the middle of a war to take part in it. And at this stage, he doesn't know – and he may even be *afraid* of – how far he might go."

"My perspective on it is that, at his core, he's still the Doctor," adds Jonathon. "He's got these instincts and these characteristics that go back hundreds of years, but he's got to suppress them and turn his back on them, and that's where the real conflict comes from. The drama is a man fighting every instinct he's established himself upon for so long. He's trying to make the best of a bad situation and do the right thing against impossible odds and universe-changing consequences. There are these huge dilemmas that are really challenging, but an absolute gift to play."

In addition to having written the first episode of *Forged in Fire*, Matt Fitton is script editor on the other two.

"There are three stages to it," Matt says of the box set. "The first story is the Doctor regrouping after regeneration, getting ready to set out. The second story is him observing – reconnoitring, I guess – what's going on in the war. And then the third story is him engaging with the enemy directly."

Matt's opener is *Light the Flame*, which begins in the caves of Karn. "It's a post-regeneration story," says Jonathon. "But with such a shaken-up approach, you're not going to get the sort of madcap antics of something like *Time and the Rani* [1987] or *Spearhead from Space* [1970]. It's quite a sobering situation that he's found himself in. He's made this choice, and there's no going back."

Light the Flame explores the relationship between the Doctor and Ohila. "The Doctor's in a very vulnerable situation, because he's dealing with this crisis of identity," Jonathon explains. "The only touchstone he really has is Ohila. But she, to a degree, got him into this, so he can't necessarily trust where her interests lie."

The second story, Lou Morgan's *Lion Hearts*, reintroduces Biroc and his fellow Tharils from the 1981 story *Warriors' Gate*. "They're an interesting species to include in a Time War, because they're time-sensitive," says Matt. "It makes sense that these are the guys you'd send in as shock troops, to spy on the enemy, or to work out what's going on."

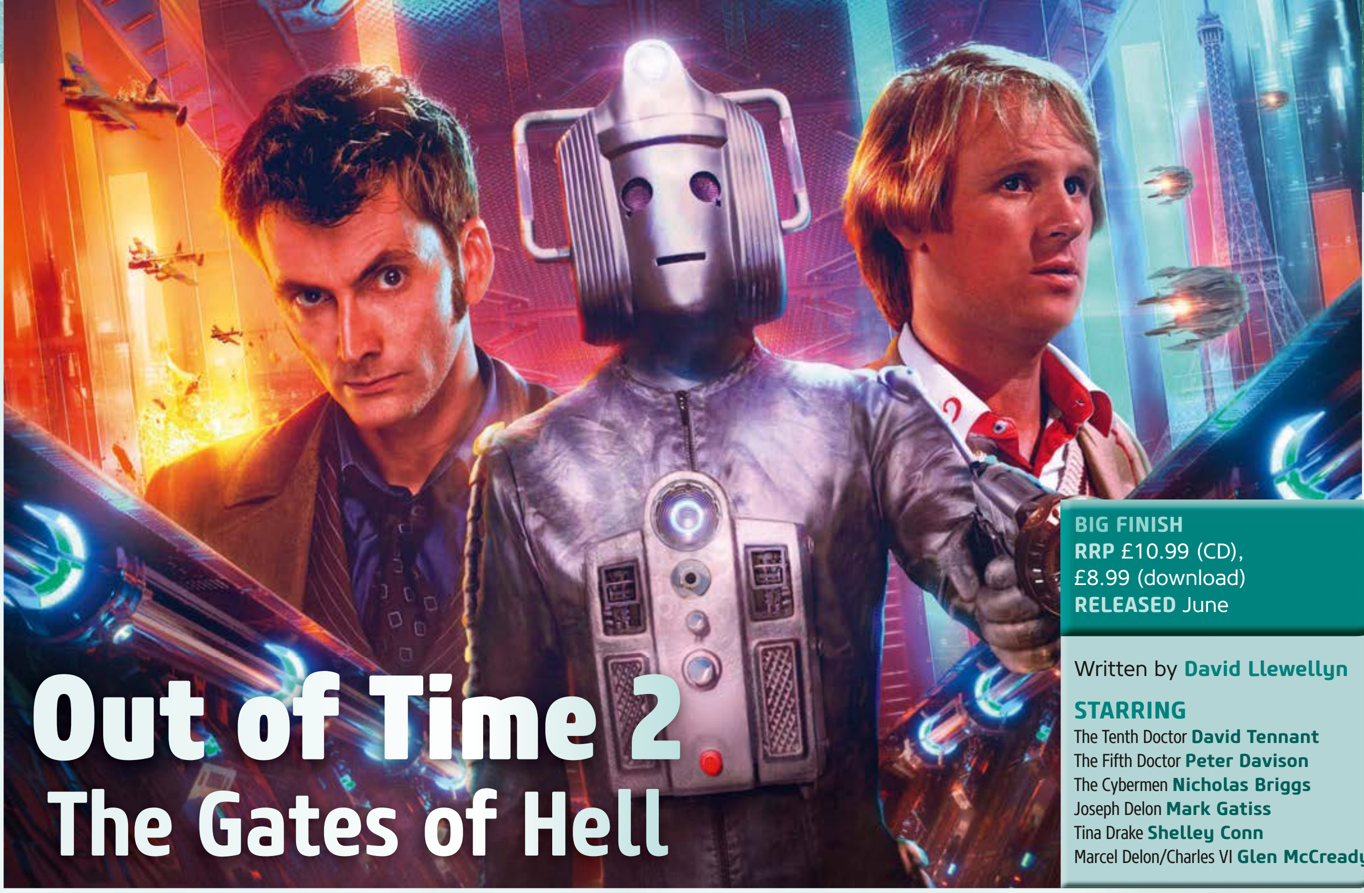
And the finale, Andrew Smith's *The Shadow Squad*, features the Daleks. "I was talking with Andrew about the first meeting of this Doctor with the Daleks, and we thought he'd try to take out the most strategically significant Dalek, which is the Time Strategist," says Matt. "So that's kind of what he does!"

"From the scripts alone, I think the stories themselves are rock solid," says Jonathon. "When you've got such a great foundation beneath you, everything else is like icing on the cake, really. And I hope this is the sweetest of confections, because so many people have put a lot into it. I just hope that everyone enjoys it and can't wait for more."

Top: The War Doctor (John Hurt) contemplates activating the ultimate weapon in *The Day of the Doctor*.

Above from top: Writers Matt Fitton, Lou Morgan and Andrew Smith.

Right: The Doctor (Tom Baker), Romana (Lalla Ward) and Biroc (David Weston) in *Warriors' Gate* (1981).



Out of Time 2

The Gates of Hell

BIG FINISH
RRP £10.99 (CD),
£8.99 (download)
RELEASED June

Written by **David Llewellyn**

STARRING
The Tenth Doctor **David Tennant**
The Fifth Doctor **Peter Davison**
The Cybermen **Nicholas Briggs**
Joseph Delon **Mark Gatiss**
Tina Drake **Shelley Conn**
Marcel Delon/Charles VI **Glen McCready**

David Llewellyn's brief was simple: a story in which David Tennant and Peter Davison's Doctors would join forces against the Cybermen.

"To be told that I would be writing for the Tenth Doctor and Fifth Doctor, and I had to include the Cybermen, was a dream job," he admits. "I've never written the Cybermen before, and Peter Davison is the Doctor I grew up with. My first memory of *Doctor Who* is him pushing a Dalek out of a first-floor window in *Resurrection of the Daleks* [1984]. So this was the perfect, ideal job."

The characters come together in the famous Catacombes de Paris – a network of tunnels, the walls of which are fortified by disinterred bones from overcrowded cemeteries.

"I went to Paris back in 2018, with my partner and his mum," David explains. "She'd lived in Paris before, and she said, 'You have to see the catacombs.' They can only allow so many people in at any one time, so we were queuing around the block, and I realised it was called the Barrière d'Enfer – the Gate of Hell. It was quite a grey, miserable day, there was a tree that looked really gnarled and quite scary, and we were queuing to go into a place full of skulls and bones. I was like, 'This is the most Goth corner of Paris!' I thought, 'There's got to be something in all that. The fact that you've got these tunnels lined with bones, in a place called the Gate of Hell...' It just sat there in my subconscious.

"When this story happened, 'Cybermen in the catacombs' just popped into my head and it kind of spiralled from there. The place has a really interesting history because it was also used by the French Resistance, and the tunnels were previously used for mining. There was a lot of history to that part of Paris that you could touch on in various ways."

The Cybermen are, of course, up to something sinister. "It's a long-term plan of theirs that involves having a human ally that can orchestrate stuff for them," David explains. "They're planting themselves as sleepers, very deep beneath Paris, who will one day rise up and take over.

"The Doctors, accidentally bumping into each other, inadvertently facilitate a Cyberman invasion of Earth, which starts in Paris and ends up being global," he adds. "They come back up out of the catacombs to realise it's a world where Cybermen run everything! So they're having to run around this Cyberman version of Paris, and fix everything so that history can get back on track."

They're joined by Tina Drake, an American Time Agent played by Shelley Conn. "We wanted this foil to the two Doctors," says script editor Matt Fitton. "They are, in their own ways, very 'English gentleman'. So a Time Agent who's not any of that – and who just can't be doing with their rubbish – was a fun character to have in there."

"The first word that popped into my head was 'sassy'," says David. "And I was like, 'No, don't – that's what *every* male writer does when they're trying to write an interesting female character.' Then I remembered somebody saying that Natasha Lyonne, of [the Netflix series] *Russian Doll*, should play Columbo. That's a brilliant casting idea. And so in my head, I was like, 'Right, don't think sassy, think Natasha Lyonne as Columbo.' So she was enormous fun to write, because from that point I had this slightly odd twist on it. I think the Doctors work well when they've got somebody who's got a bit of fire and will rub up against them." **DWM**

Top: Tom Webster's cover art for *Out of Time 2: The Gates of Hell*.

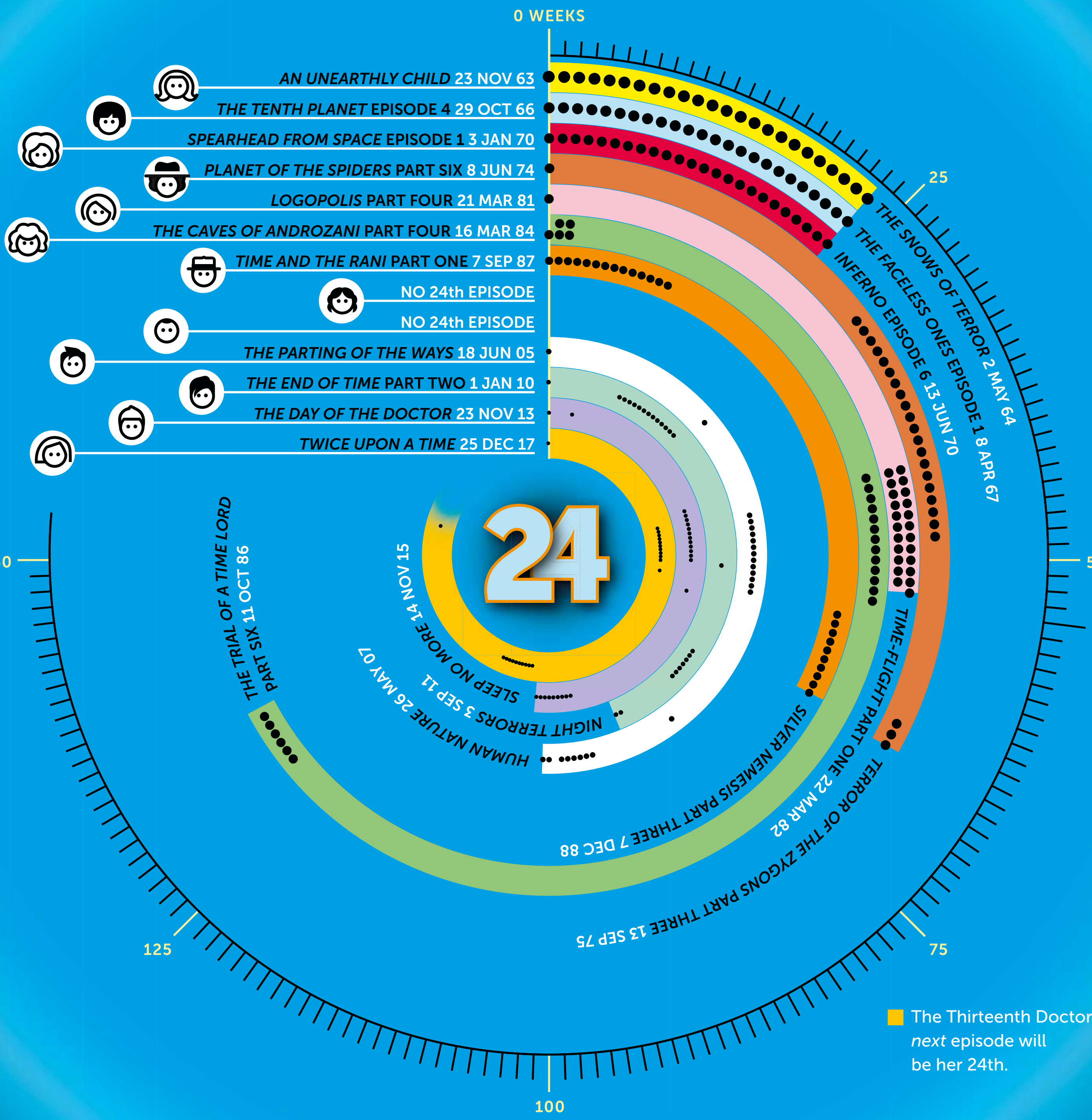
Above inset: David Tennant at the microphone.

Right: Shelley Conn plays Time Agent Tina Drake.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHICS BY BEN MORRIS



🟨 The Thirteenth Doctor's *next* episode will be her 24th.

Time is relative, especially for a time traveller — and different Doctors take different times to reach their 24th episodes!

Next Issue...

BBC DOCTOR WHO MAGAZINE

EXCLUSIVE

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Reconstructing the lost episode

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DOCTOR WHO

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